

1973 **BRUCE SPRINGSTEEN** **1998**
25 YEARS OF RECORDED HISTORY

#58 SPRING 1998

US \$4.95
CAN \$6.95

Backstreets

THE BOSS MAGAZINE

COME
TOGETHER!

ONE NIGHT

BRUCE SPRINGSTEEN

CLARENCE CLEMONS

LITTLE STEVEN

MAX WEINBERG

DANNY FEDERICI

SOUTHSIDE JOHNNY

BOBBY BANDIERA

THE MIAMI HORNS

PATTI SCIALFA

JON BON JOVI & MORE

ONE STAGE



YOU BETTER NOT TOUCH The guide to Boss bootlegs on compact disc

You Better Not Touch is *Backstreets* reviewer Lynn Elder's series of guides to the bootleg CDs of Bruce Springsteen. With Volume 3, the YBNT series now covers Boss boots from the first release through 1997. Thorough, honest, and well-illustrated, these guides provide ratings for sound, packaging and performance. For each title YBNT also offers an overall star rating; show and source information; exhaustive comments and more. Each title is pictured so you'll know what to look for—or what to avoid! With Volumes 1, 2 and 3, you'll have exhaustive advice on virtually every Boss boot to date and a resource no collector should be without.



YBNT1 compiles reviews and ratings for the first 80+ Bruce boot CDs, including quite a few classics, released through 1991. By Lynn Elder.

\$10



YBNT2 picks up right where the first guide left off, covering approximately 150 Bruce bootleg CDs released from 1991-1994. By Lynn Elder.

\$20



YBNT3 covers bootlegs released from 1994-1997. Since the publication of Volume Two, some 200 new titles have been released and reviewed here. YBNT3 also includes three appendices, and at a massive 232 pages, it's the biggest one yet by far. By Lynn Elder.

\$20

GET ALL THREE VOLUMES FOR JUST \$40

U.S. SHIPPING CHARGES

MERCHANDISE TOTAL	ADD
\$15 or less	\$3.75
\$15.01 - \$30	\$4.75
\$30.01 - \$50	\$5.75
Over \$50	\$7.00

TO ORDER:

•**U.S. Customers**, please add shipping charges (see left) and mail with check, money order, or credit card info (MC/VISA) to Backstreet Records, PO Box 51219, Seattle, WA 98115. Or CALL to order (206) 728-7603, 9:30-5:00 Pacific Time, weekdays. FAX anytime, (206) 728-8827. E-MAIL: bossorders@aol.com

•**Canadian Customers**, please add \$3 to U.S. shipping.

•**Overseas Customers**, Please specify AIR or SURFACE. Provide credit card info for fastest service—we'll add shipping charges according to the shipping method you specify. Or write to reserve: we'll total up your order and send you an invoice, and ship your goods once we receive payment.

BACKSTREET RECORDS
PO Box 51219
Seattle, WA 98115

#8 \$8	#9 \$8	#10 \$5	#14 \$5	#15 \$5	#16 \$5	#17 \$5	#18 \$5	#19 \$20	#20 \$5	#21 \$5
#22 \$5	#23 \$5	#26 \$5	#27 \$5	#28 \$5	#30 \$5	#31 \$5	#32 \$5	#34/35 \$8	#36 \$5	
#38 \$5	#41 \$5	#42 \$5	#45 \$5	#47 \$5	#48 \$5	#49 \$5	#50/51 \$10	#52 \$5	#53 \$5	#54 \$5
#55 \$5	#56 \$5	#57 \$5	BINDER \$15							

TO ORDER: Prices listed include postage in the U.S.

For airmail delivery outside the U.S., add \$2 per issue.

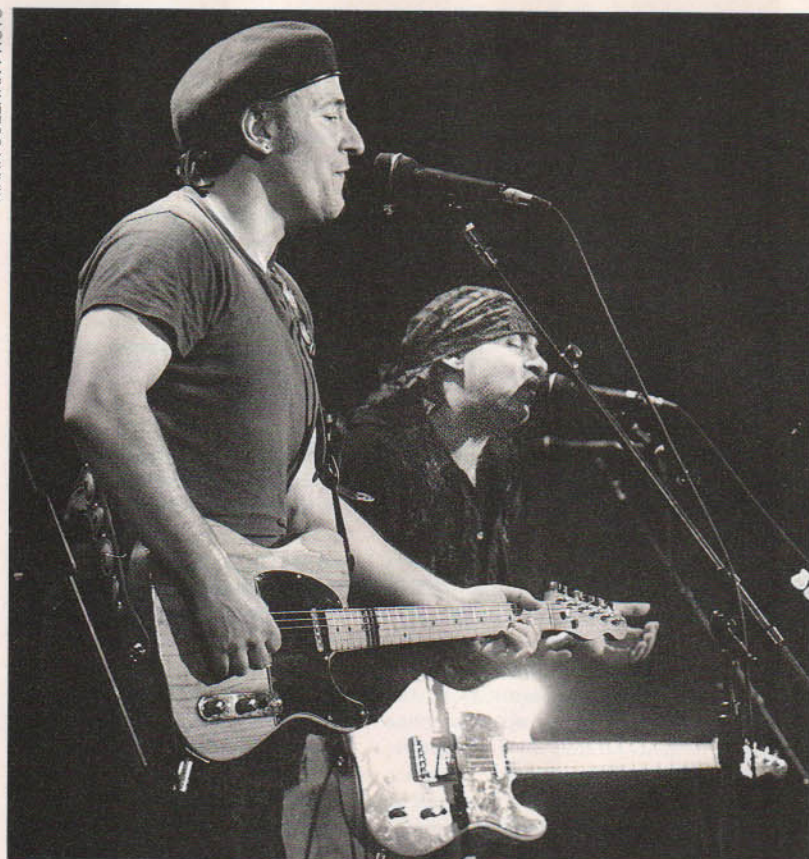
Indicate issue numbers and send check, money order, or VISA/MC info to:

Backstreets Back Issues, PO Box 51225, Seattle, WA 98115, USA.

Or call (206) 728-7603, FAX (206) 728-8827, or e-mail bossorders@aol.com.

Issues not pictured are sold out!

BACKSTREETS BACK ISSUES



Bruce and Steve, together again: Red Bank, NJ, 1/31/98.

Backstreets

BORN AND PRINTED IN THE USA

Editor
Christopher Phillips

Senior Editor
Charles R. Cross

Assistant Editor
Drew Whittemore

Associate Editors
Erik Flannigan, Jonathan B. Pont, Robert Santelli

Contributors
Rich Breton, Robert Crane, David DuBois, Lynn Elder,
Jared Houser, Josh Jacobson, Phil and Steve Jump,
Bob Makin, Jeff McDermott, Jon Phillips, Jim Ragsdale,
Bernie Ranellone, Debra L. Rothenberg, Arlen Schumer,
Mary Schuh, James Shive, Billy Smith, Mark Stricherz,
Mark Sullivan, Marty Venturo, Bob Zimmerman,
and many others whose help is essential.

Manufactured and printed in the United States of America
Backstreets (ISSN 0746-990X) is published quarterly by The Backstreets Publishing Empire, LLC,
PO Box 51225, Seattle, WA 98115, USA with offices at 2028 5th Avenue, Seattle, WA 98121-
2528. Please address all correspondence to Backstreets, PO Box 51225, Seattle, WA 98115. E-
mail: iamtomjoad@aol.com. Web site: <http://members.aol.com/joeroberts/>. FAX (206) 728-
8827. Subscriptions are available for \$18 a year, \$30 for two years, or \$40 for three years in the
US and Canada (in US funds only), or for overseas airmail, rates are \$25 a year, \$45 for two
years, or \$65 for three years (in US funds only). All contents are copyright ©1998 The
Backstreets Publishing Empire, LLC. Please include a self-addressed, stamped envelope with any
inquiries. Periodicals postage paid at Seattle, Washington, and at additional mailing offices.
POSTMASTER: Please send all address changes to Backstreets, PO Box 51225, Seattle, WA
98115. Thank you. Backstreets is an independent publication and is not officially associated
with any of the performers we write about or their record companies.

CON TENTS

Issue # 58
SPRING 1998
Vol. 15, No. 2

FEATURES

COME TOGETHER

Jon Bon Jovi and Friends rock the Count Basie—
and he's got *some friends*: Bruce, Southside,
Steve and more. By Christopher Phillips. 14

25 YEARS, PART ONE: 1973-1976

Looking back at 25 Years of Recorded History, the
countdown to Springsteen's Rock and Roll Hall
of Fame induction begins here, 21

DEPARTMENTS

LETTERS

To the editors of Backstreets. 4

ON THE BACKSTREETS

Short Time Coming. By Charles R. Cross. 6

ON LIPS

Rumors, innuendo and TV shows. 7

GREETINGS FROM ASBURY PARK

Shore notes and news. By Robert Makin. 8

IN INTERVIEW

Bruce's tribute to Pete Seeger: a talk with the
founder of Applesseed Recordings. 9

ON STAGE

Steve Earle and Springsteen Duke it out. 10

ON STAGE

Joe Grushecky's record release party. 11

IN THE NEWS

A roundup of recent Bruce appearances. 12

ON DISC

Woody Guthrie tribute in the works. 13

ON COLLECTING

Reviews of the latest bootleg CDs. 32

CLASSIFIEDS

Pen pals, messages, and tapes. 33

COVER

BRUCE SPRINGSTEEN/ CLARENCE CLEMONS

1/31/98 Red Bank, NJ
Mark Sullivan Photo

OFF THE WALL

BRUCE SPRINGSTEEN

3/2/98 Long Branch, NJ
Mark and Lou Ann McDonel Photo

LETTERS

BLINDED BY THE LIGHT

Dear Editor:

I was at Cheers in Long Branch on Saturday night, December 13, 1997, and as a Shore resident and someone who has seen Bruce play several times in a club atmosphere, I came away from this performance with a sense that this could be the last time a special event like this happens again.

Unlike other Shore area venues where Bruce has performed, Cheers is an extremely intimate club. As reported, only 80-100 people were in attendance, but it was the 10-15 people directly in front of Bruce as he played that made me disenchanted with the evening.

Everything was cool early on as Bruce sat in a booth for Joe D'Urso's set and Grushecky's performance. People just left him alone, although the entire place knew he was there. When Bruce is in a club you can feel the aura as the entire place is filled with the anticipation that something great could happen. But when Joe called him on stage and he sat down in a chair with an acoustic guitar, I felt the audience got carried away.

Cheers is so small that people can get very close to the performers on stage. Add the fact that Bruce sat in a chair, and the crowd directly in front of the stage was literally two to three feet away from his face. You could sense Bruce was uncom-

fortable with the audience being that close, and as soon as he sat down the cameras started flashing uncontrollably. As he played, the cameras didn't stop. To a certain degree, visions of Princess Diana filled my head. After staying for just two songs, they left the stage abruptly and the music ended for the evening. Bruce hung around for about thirty minutes or so, interacting with the crowd, and upon leaving he was followed by a small throng until he got to his car.

I understand the excitement of seeing Bruce in this type of setting. Everyone knows that for that one time you go to a club show and Bruce shows up, there are fifteen to twenty times you go and he doesn't. But I guess it is asking too much from an audience to appreciate how rare and fortunate it is to have a superstar live and perform in your own backyard. I just hope Bruce will not let the actions of a few fanatics ruin what the rest of us look forward to once in a blue moon.

K.N.M.

Allenhurst, NJ

HARD-CORE TROUBADOUR

Dear Editor:

I'm a longtime Springsteen fan with a typical fan resume. My first album was *The River*. I used to turn out the lights of my Pennsylvania dorm room and listen to *Nebraska* repeatedly, terrifying my Ecuadorian-born roommate. I drove to Worcester, MA, to see the opening-night show of the *Tunnel of Love* tour and wrote a review of it for my college news-

paper; saw one of the earlier *Tom Joad* shows in Philly; and have been a regular reader of *Backstreets* since maybe issue #6 or #7—you know, back to the days when Charles Cross was badgering Bruce to play "Loose Ends" while sharing a hot tub. In total I've seen Springsteen between 20-25 times, and own much more unreleased material than official recordings.

But I'd never experienced one of his unannounced "pop-ins" until this past Friday night at Tradewinds. And here's the odd part: when Bruce came out to play with Steve Earle, it wasn't the Oh-my-God-I-can't-believe-he's-here experience I always thought it would be. It seemed logical, unforced—even natural.

Which tells you how much I think of Mr. Steve Earle, who's picked up the gauntlet of the hard-rocking troubadour once held so proudly by Springsteen, slung it over his burly shoulder, and dared anyone in Nashville to make him give it up for the sake of demographics or Wal-Mart in-store promos. There's only one Bruce, but after spending two years playing acoustically, it's impossible to call him a rock 'n' roll hero anymore. Steve Earle is a folk-country-rock hero, with a kiss-my-ass attitude and many miles of bad road behind him.

I'd seen Earle the night before at Tramps, and that was a jam-packed, sold-out event. Tradewinds on Friday had a good crowd, but nowhere near the turnout from the night before. The place seemed to really fill up during Earle's set, which meant that folks had either seen Bruce at the bar enjoying the show and alerted their friends on the outside that an appearance was imminent, or that a lot of people had bought tickets on the outside chance that Bruce would show, and therefore waited until later to enter the club. Either way, latecomers missed a solid, 27-song first set.

There were only a few "Broooce" calls after first set (unlike at the Wallflowers show in November when Jakob Dylan got pissed at all the "Broooce"-ing), but I certainly wasn't surprised when Springsteen followed Earle onstage for the first encore. This was no reverential collaboration; for the most part, Earle acted like nothing entirely

unusual was happening. As he'd suggested earlier when a pesky fan repeatedly shouted requests—"Let me do my job. I'm good at it. I've been doing it a long time"—Earle approaches his craft in a workmanlike, no-nonsense fashion. In the blue-collar-ethic, Springsteen was now a co-worker of equal standing. And at one point I overheard Bruce joke to Earle, "You gonna pay me for this?"

On a night that started with Earle's reflective "Christmas in Washington," it sure seemed like Christmas in February in Sea Bright. I can only hope that a few Springsteen fans take Bruce's hint and support this guy. He's one of the few songwriter/musicians out there who are truly worth the effort.

Joe Wall
via Internet

ONE STEP UP

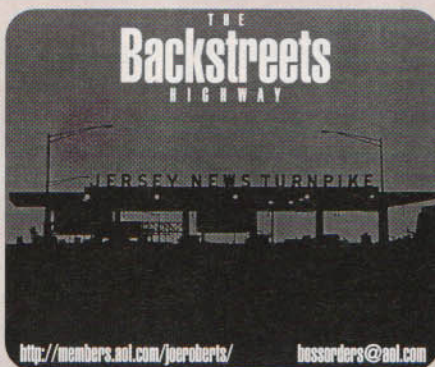
Dear Editor:

In my recent years of reading your magazine, I have always wanted to sit at the computer and write some kind of note of appreciation or thanks to you, with an underlying but direct message to Bruce, just to let him know how important his music and lyrics have been to me. His meaning to my life is very sound. I turn to Bruce in times of both happiness and sorrow—and there are numerous songs for both sensations, hundreds. Just his poignant, bold voice is medicating itself.

My past few years have taken a personal dive, as I've become addicted to the disease of cocaine abuse. I have burned many bridges and reached my "rock bottom," a place I never thought I would have been. As a current and faithful attendee to Narcotics Anonymous (NA) with a long road of recovery ahead of me, I've continued to find a guiding light in Bruce. In fact, my sponsor used to have a business relationship with Bruce in the '70s and '80s. There was an immediate connection between the two of us, stemming from the music and character of Bruce. You can see why I started listening to my sponsor from the beginning.

Missing my days as an English major at Trinity College in Hartford, CT, I just finished an auto-

MICE ON A SMOOTH SURFACE



<http://members.aol.com/juoroberts/>

hossard@att.net

BACKSTREET RECORDS
PO Box 51219
Seattle, WA 98115

Please see inside front or back cover for ordering information

This brand new Backstreets mousepad lists our e-mail address and the address for the Backstreets Highway website, and pictures the best part of the site—the Jersey News Turnpike, where you can cruise for the latest news. A hard-top surface provides good mouse traction, with the look of Nebraska printed in three colors—red, white and black—on an 8½" x 7" pad.

BACKSTREETS MOUSEPAD.....\$8

biographical essay to my family and friends, explaining how and why my drug abuse took control of my life. Bruce was mentioned many times. After quoting the verse in "One Step Up," "When I look at myself, I don't see the man I wanted to be," I related to my readers the following lines:

"I could never feel good about myself, hearing Bruce sing those words. Now I am able to look in the mirror with pride and hope. And yes, I will be paying tribute to Bruce for those of you that are mocking or laughing at me right now (my friends in particular). Yes, I sometimes get a little too obsessive with Bruce, but I do write to you that his music and lyrics accompanied with his bold, raspy voice open so many doors with reality, hope, personal identification and inspiration."

I have always listened to Bruce, but now instead of being enthralled with just the music, I reflect on his words, and amazingly, identify with so much of it. I think the best news I have heard in years was when Bruce was interviewed by Kurt Loder in 1993 on MTV and said, "I'm telling a story and I feel like I'm just in the middle of it." That statement alone gives me hope of having many euphoric moments ahead of me in my life. And Bruce has been an integral part of my healing process.

Ted O'Connor
Newport, RI

IN THE MIDNIGHT HOUR

Dear Editor:

The Tradewinds in Sea Bright, NJ, was the place to be as Southside Johnny and the Asbury Jukes powered their way into 1998 with a two-hour-and-fifteen-minute-long New Year's Eve set.

Bruce Tunkel and John Eddie were the opening acts for the evening. Tunkel's set was comprised mostly of songs from his latest CD, and it rocked. The highlight for me, however, was his performance of "The Ghost of Tom Joad." It was a rock version which the band was playing for the first time, and it made me rethink a song I thought was genius to begin with.

John Eddie was next up, and was the crowd ever ready for him. Chants of "Eddie! Eddie!" went up as soon as the lights went down. John Eddie and his

band charged through a set that definitely surpassed everyone's anticipation. Awesome!

When 11:30 came and the Jukes hit the stage, Southside Johnny had come back home. Showing no effects from his self-imposed—and well-deserved—two-year-long hiatus, Southside launched into "Talk to Me" and never looked back. The horns soaked the audience with their sweet "Miami" sound, and Southside showered the crowd with champagne and blue-eyed soul like only he can. It was a barrage of the timeless Jukes classics that had the crowd dancing and singing along with every song, and yet it was a performance of "All the Way Home" that had the same jam-packed audience mesmerized. Just incredible.

Thank you, Southside, for returning to the stage. We do appreciate you.

Kevin Michelson
Toms River, NJ

ACROSS THE BORDER

Dear Editor:

It surprises me how many of your informed readers are so judgmental about Bruce. Here is a man who follows his vision, accepts and welcomes change and is so full of heart and soul. But for some reason, some fans think they know what is best for him. Or is it what is best for them? I have love and respect for Bruce in all his phases. Yes, I miss the rocking concerts, and haven't found a way to get that high off live music since then, but it hardly matters what I want from him. He is an artist, on a personal quest, and luckily for us he is a musician who knows how to communicate. His personal choices about the direction his music takes are just that—personal. It isn't for others to tell him or anyone else how to live their life.

If some fans want to be judgmental, they should judge the governments, the corporations and the money that fuels the world. These are the things that are often responsible for the misery of the poor and people who are forced to live on the edge of society. Bruce's music addresses these issues.

I have been living the past few years in Chiapas, a part of Mexi-

Continued page 34

1998 SPRINGSTEEN CALENDAR



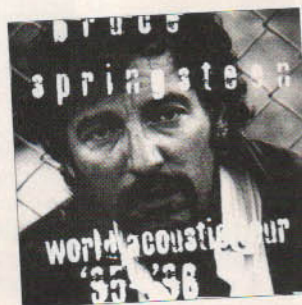
The official Bruce Springsteen calendar for the new year from the UK. This one is from the same company we've been carrying for years, with a huge shot of the Boss for every month of the year—mostly live photos of Bruce and his guitar from the past three tours. The only Springsteen calendar for 1998, and it's now on sale! Was \$15, now take 33% off.

1998 SPRINGSTEEN CALENDAR.....\$10

Please see inside
front or back cover
for ordering information

BACKSTREET RECORDS
PO Box 51219
Seattle, WA 98115

BOSS TOURBOOKS



TOM JOAD TOURBOOK

For anyone who missed it on the tour, the official tourbook for the World Acoustic Tour '95-'96 is available through Backstreet Records. A beautiful 32-page book, very colorful and packed with photos (including many shots of Bruce only found in this book), plus song lyrics, an interview with Bruce, and more....\$20

'92-'93 WORLD TOURBOOK

This 32-page color program features stunning color photos of Bruce on-stage and off, taken by Neal Preston, Annie Leibovitz, and others. Profiles on each of the '92-'93 band members. Glossy cover, matte pages. Gorgeous.....\$10

TOURBOOK SPECIAL:
GET BOTH FOR \$25
SAVE \$5!



BACKSTREET RECORDS
PO Box 51219
Seattle, WA 98115

Please see inside front or back cover for ordering information.

Message keeps getting clearer

Short Time Coming

By Charles R. Cross

Less than 36 hours after Bruce Springsteen left the stage of the Count Basie Theatre in Red Bank, New Jersey, on January 31, we were staring at his smiling face. It was not his actual face, of course (Bruce makes it to Seattle about as often as a presidential election), but a glorious color photograph. The *Backstreets* staff gathered in a huddle that in an earlier era might have been the way we'd have assembled around a radio, listening to an important show. It was the sort of huddle that until only a few years ago we got into whenever the mail brought us some great photograph or tape or letter. There was always a rush to see it first, and at the same time always a desire to have everyone on the staff share in the experience of first laying our eyes on some prize.

This particular huddle, however, was around Chris's computer (a trusty Power Computing Macintosh clone). We all waited as software downloaded pictures that had been e-mailed to us of the benefit show. As if by magic, the first photograph slowly formed on the screen, pixel by pixel, like a jigsaw puzzle filling itself in. The first thing we saw was Clarence Clemons blasting away on the horn, and then there was Bruce's face, with a grin as wide as the Garden State Parkway. The photograph is the very same one you'll find on the cover of this magazine. It was shot by Mark Sullivan, who did a superb job in capturing with a camera the emotion of this special night.

I don't think any Springsteen fan anywhere in the world could look at this picture without it warming your heart. But even more than the power of the photograph, I found myself amazed at the process of how the information was transmitted, and how quickly we were able to visually experience the show. I've had friends call me from Springsteen concerts and put the phone up so

I could hear a bit of it—I know that may sound crazy, but I also know I'm not the only one to have heard a show this way—but never have I been able to see so quickly what only a few lucky ticket-holders had been able to see in person.

Though computers have brought huge changes to both the business of producing magazines and the field of collecting, the enthusiasm and excitement of serious fans remains the same, even if the turnaround time is quicker. I find it remarkable to think back on when this magazine began in 1980, in an era before Federal Express, before the popularity of Internet, and before the widespread acceptance and affordability of computers. At that point we were such a small operation that we didn't even have a phone line (for the first few years *Backstreets* was run out of my basement, not exactly the nicest office you've ever seen). For years the only way to contact *Backstreets* was through our PO Box. I remember one time when a fan from Europe came through town she actually wanted to go visit the post office to see our little slot.

Though *Backstreets* #1 was typeset on a professional typesetting machine (a friend of mine volunteered his time), the next eight issues after that were all produced with my typewriter and some press-on lettering. For some of the issues, I was running so late that I actually typed onto the paste-up sheet to save time. Looking back at those issues, they still move me because of their innocence—though they didn't look great, they looked more professional than most fanzines run from a guy's basement. We didn't even get a computer until around 1983, and that was a little portable Kaypro which helped us keep the mailing list records. The first few issues we mailed out were all hand-addressed by me (or my girlfriend at the time), and the first few hundred subscriber

records were handwritten in a ledger.

Of course, we had tapes and bootlegs 20 years ago, too, though the wait for something like *Pièce De Résistance* to come out was interminable compared to the turnaround today. It was also close to impossible to find legitimate collectors' items like singles and foreign pressings, and one of the main reasons I started Backstreet Records was to help myself make connections to grow my own collection. All of that was through the mail. I remember buying some records from Hong Kong once and waiting almost nine months for them to arrive. Despite the many technological changes, we are still hostage to some inferior postal systems.

What kept me going in the early, lean years of this magazine was the correspondence I got almost every day, from other fans around the world. Most were in longhand, and, thankfully, most people had better penmanship than I. I still have many of those letters, and I'm still struck by the fact that some of the friends I made that long ago are still subscribers and supporters of *Backstreets*. The first time I ever saw Bruce play in a New Jersey club came after someone wrote me a letter saying Bruce might show up that August (this a month in advance of the gig). I wrote back and flew out to have my friend meet me at the Newark Airport, and we were lucky enough to see Springsteen jam that night at the Stone Pony. I was also blessed enough to travel to New Jersey in the summer of 1982, when Bruce was playing with such regularity that the newspaper could have run a schedule just like the movie times.

But whether it comes via Federal Express, airmail, or e-mail, what always moves me about everything *Backstreets* receives is that there are other people out there who share this fanaticism, whose lives have also been moved by Bruce Springsteen's music. Within this issue you'll

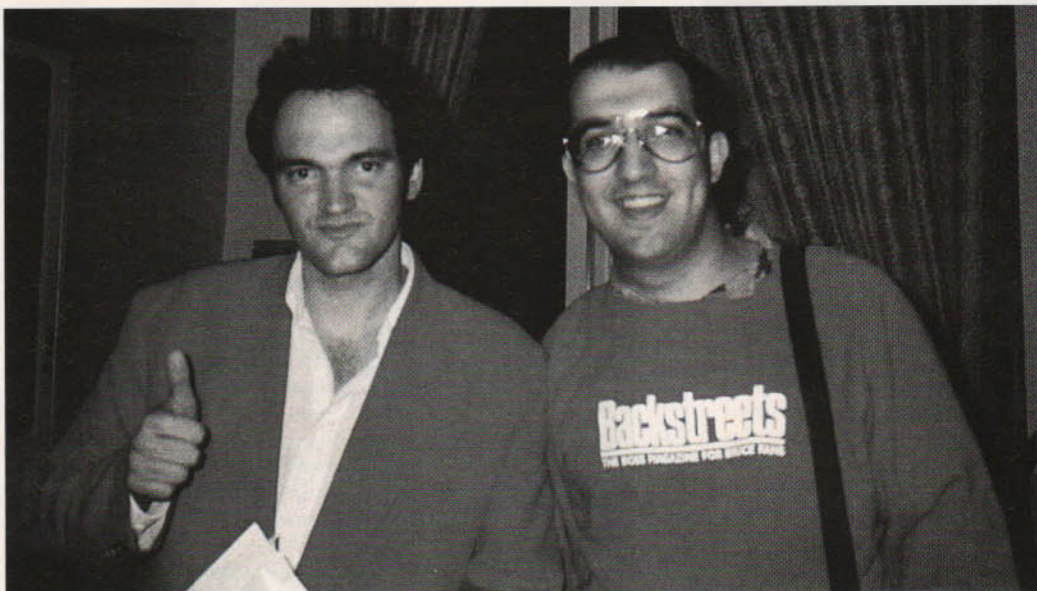
find the first part of a long retrospective, "Bruce Springsteen: 25 Years of Recorded History." It was our idea of a way to bring you all back through the years as we gear up for Springsteen's inevitable induction into the Rock and Roll Hall of Fame in January of 1999. As this year marks 25 years since the release of Springsteen's first album—and that's why he's finally eligible for induction—this four-part series will look back and cover that entire span from 1973-1998. And though we'll cover every major event in Springsteen's recording and performing career, we promise to keep the "old fart looking back at the past" reminiscences confined to this column.

* * *

SPECIAL THANKS: Covering every Springsteen appearance would be an impossible task without help from our readers—eye-witness accounts, photos, ticket stubs, set lists, you name it. Whether it's by e-mail, fax, FedEx or "snail mail," your help is always essential. Special thanks this issue to: Dave Bliss, John Cavanaugh, Anthony and Charlotte Comitini, Lucy Crowe, Jim Curry, Joanne DeFazio, Matt Engel, Charlie Frick, Steven Gelobter, Bert Haughin, Jim Howlin, Linda Iorio, Eric Johnson, Marc Katz, Bill King II, Lee Ann Kitzmiller, Jeffrey Legutko, Ken Lesnik, Dennis Lockard, Flynn McLean, Dan Marcus, Debbie May, Kevin Michelson, Adam Moore, Fred Norris, Joe Norton, David O'Leary, Mike Orwell, Dale Pavlik, Gary Shiring, Michael Simos, Duncan Stewart, Jason Straus, Peter Tallerico, Christine Vaccaro, Tom Verga, Cathy Vocke, Joe Wall, Mary Beth Wilson, John Wooding, and Cindy Yale and everyone else who helped out. **Please note:** the "joeroberts" e-mail address is now defunct. For subscription orders and inquiries: bossorders@aol.com. For letters and show reports: iamtomjoad@aol.com.

57 CHANNELS: The Boss in Springfield? Not yet, but Jay Kogen, writer for *The Simpsons* from 1989-93, really wanted Springsteen to do a cameo on the show. In *TV Guide*, Kogen recalls seeing Bruce at the movies one evening and running up to him: "I'm a big guy, and all he sees is a maniac heading towards him. I try to convince him that I work on the *Simpsons* and that he should do the show. He thought I was a maniac. We never heard from him." . . . Adam Sandler's 1980s-shtick flick *The Wedding Singer* includes about half of "Hungry Heart." Sure, the movie is set in 1985, but close enough. Sandler himself is known for a decent Bruce impression. His new Warner Brothers CD, *What's Your Name?*, includes a thoroughly amusing take on the E Street Band's style on "The Lonesome Kicker." . . . A commercial-free *Mad About You* episode, which premiered back in December, featured Springsteen songs prominently (word has it that Helen Hunt is a Bruce fan). Instrumental snippets from "Something in the Night" and "Racing in the Street" opened and closed the show. . . . Fox's *Party of Five* picked up the ball from there, using "If I Should Fall Behind" in the last scene of a recent episode. The song played just long enough for astute viewers to realize that it wasn't the *Lucky Town* version, and then it was gone. The mystery remains.

ONE SHLEP UP: All musicians have to start somewhere. *Jewish Week* recently ran a spread on Mighty Max Weinberg, telling of the gig that began his drumming career. The magic moment was at the age of seven at a bar mitzvah. His mother Ruth, very proud of her rhythmic son, asked the band leader if Max could join in, giving Max a chance to show his stuff on "When the Saints Go Marching In." The impressed band leader brought Max along to other gigs as a novelty-wunderkind act. From there, as the article puts it, "the drummer owes it all to selfless Jewish parents who shleppeled a budding rocker's trap set from gig to gig all over Jersey." . . .



Quentin Tarantino, with subscriber Massimo Benvegno, gives Backstreets le thumbs-up.

Garry Tallent has been keeping busy lending his bass and production talents to recent CDs. Tallent plays bass on six tracks on Jim Lauderdale's new effort *Whisper*; co-produces and plays on Duane Jarvis's *Far From Perfect*; and produces and plays percussion on Kevin Gordon's *Cadillac Jack's #1 Son*, which includes Danny Federici on organ as well. . . . Patti Scialfa's long-awaited second album should be nearing completion soon. According to *Pro Sound News*, Patti has been recording original material with T-Bone Burnett at Clinton Recording Studio B in New York. Other guests at Scialfa's sessions include husband Bruce Springsteen, Bobby Bandiera and Sheryl Crow.

HEY MR. DEEJAY: Late last year, at the Philadelphia Music Conference, Little Steven finally announced a new album for early 1998. There has yet to be any other confirmation, and the wait continues. But to see more of him in general, the wait is over: Steve makes his acting debut as a mobster on the HBO miniseries *The Sopranos*. The cable network has committed to twelve episodes plus a completed pilot, with Van Zandt playing underworld figure Silvio Dante. It remains to be seen whether Mr. Dante sports a bandana. . . . Van Zandt has been more visible than usual in recent months, including giving a performance of his "Time of Your Life" at a party for disc jockey Vin Scelsa in New

York. The tribute to Scelsa was held at the Bottom Line on December 13th to celebrate his 30 years as on the radio and his 50 years on the planet. Artists such as Joe Grushecky ("Idiot's Delight"), Ronnie Spector and Joey Ramone ("Be My Baby"), Southside Johnny and Garry Tallent ("As Time Goes By" and "The Fever"), Lou Reed, Graham Parker, and many others performed in honor of the influential radio pioneer. . . . Philadelphia D.J. Ed Sciaky, the early and instrumental Springsteen supporter, is no longer with radio station WMMR. Sciaky—who conducted exclusive interviews with the Boss and played rare Bruce tracks over three decades—will be missed. But you can't keep a guy like that down. He's certain to resurface, and the airwaves will be richer for it. . . . Linda Ronstadt plans to include "If I Should Fall Behind" on her next outing. Her return to folk-rock roots will also include songs by Bob Dylan and John Hiatt. . . . Producer Kenny "Babyface" Edmonds has recorded Bruce's "Fire" with Des'ree for the upcoming soundtrack to *Have Plenty*. The recent report of Babyface working with Springsteen certainly sounded odd, though it's not exactly a "collaboration," maybe this is it. And maybe it's better that way.

THE LAST GENTLEMAN:

The Spring issue of the photography and literary magazine *DoubleTake* is well worth tracking

down for recent photos of Bruce and a lengthy interview by Will Percy. Percy's uncle, the late writer Dr. Walker Percy, had tried to establish a correspondence with Springsteen, but that never came to pass before the writer's death in 1990. Dr. Percy's nephew caught up with Springsteen after the *Tom Joad* show in Atlanta. That meeting resulted in a long letter from Bruce to Dr. Percy's widow, as well as this insightful interview with Will which transpired in September 1997. Included in the *DoubleTake* piece are Walker Percy's first letter to Springsteen and Bruce's belated and touching response to Walker's widow. Bruce writes, in part, "This is a letter so long in coming I'm almost embarrassed to write. A few years back when I received Dr. Percy's letter, I wasn't very familiar with his work. It is now one of my greatest regrets that we didn't get to correspond. A while after receiving Dr. Percy's letter, I picked up *The Moviegoer*. Its toughness and beauty have stayed with me." Issue #12 of *DoubleTake* should be available on most newsstands. . . . Brush up your Norwegian: Bruce fanzine *Blood Brothers* is now on issue #2. Compiled by a Springsteen fan club in Norway, this 27-page issue is mostly in Norwegian with a few English translations. For more information, write *Blood Brothers*, c/o Roar Bakken, Helgesensgate 66A, N-0558 Oslo, Norway or e-mail <roabakke@online.no>. 🐾

—Drew Whittemore



New album from Bruce Tunkel

The Confessions of John Eddie

By Robert Makin

Southside Johnny, John Eddie and former Red House frontman Bruce Tunkel have all been busy since they rang in the New Year together at the Tradewinds in Sea Bright.

The gig apparently put a few jets in Southside's pockets. He's touring in April for the first time in nearly three years. At press time, dates were only scheduled for the West Coast, but I'm sure it won't be long before Southside Johnny and the Asbury Jukes return home to the Jersey Shore. Both Eddie and Tunkel have returned to Tradewinds since that New Year's gig.

Eddie sold out the large ocean-front club with the release party for his first studio outing in nearly ten years, *Seven Songs Since My Last Confession*. The loyal, local following inspired him to put the disc out on his own Lost American Thrill Show Records.

"The people wanted to see me make a record," Eddie told *Backstreets*. "They deserve to have the music out there. Whether it's big enough for something nationwide, I don't know, but it's big enough to keep me going and believing in what I'm doing."

On the country-flavored *Last Confession*, Eddie is emphasizing songwriting skills more than pop appeal. "I don't expect to be embraced by country music labels," he explains. "I'm looking at Nashville, concentrating on songwriting, getting other artists to cover my songs. That's the reality of the business. I'm a 38-



John Eddie at his record release.

year-old guy not on a high-priority list with all the record companies, but I still can offer songs."

In the process of selling himself to Nashville, Eddie has written five of his best tunes: the rockabilly romp of "Getting Kinda Old (Being Young at Heart)"; the country nugget "Won't Be Me"; the gospel-tinged "The Man Upstairs"; the rootsy tribute to rock, country and movies "The American Thing"; and the lonesome pine of "Another Lonely Christmas."

Eddie says he'd like Garth Brooks, one of country's most rock-oriented stars, to slip his boots into "Getting Kinda Old."

As for the Christmas song, "I want Vince Gill to do that," he says. "I love his voice. He sounds like Elvis." Like Springsteen, Eddie is a huge Presley fan and often does a thrilling cover of "Suspicious Minds." Such influences as Hank Williams also can be heard on *Last Confession*.

Profits from *Last Confession* will finance a full-length summer release on Lost American Thrill Show Records. Eddie says the love of his fans and the desire to "chase the next song" helps him operate on a grassroots level.

Five years ago, Elektra Records told Eddie that they didn't know how to market his well-rooted mainstream rock. But that was

when grunge was at its peak. "I have friends at MTV," Eddie says. "When 'Smells Like Teen Spirit' was first on, they'd say, 'Watch this band. We're going to make them huge.' They made that happen, just like they made hair bands happen in the mid-'80s and Duran Duran before that. I've benefitted from that mentality too."

"When Bruce was at his peak, probably 75 percent of the reason why I got my record deal was because they were looking for the next Bruce Springsteen. They fit you in this box, and if your box becomes unpopular, they're on to the next box. Maybe you can sneak into another box, but at the end of the day, you live with your box."

Eddie's "box" may now be on Americana radio alongside John Hiatt and Steve Earle, two singer/songwriters that he respects greatly. The Americana market may also lead to a revival of the Great American Thrill Show, a weekly series of concerts Eddie hosted down the shore three years ago with the likes of Willie Nile, Joe Grushecky, Marshall Crenshaw and Robert Earl Keen. Springsteen gave it his endorsement twice: once in the crowd and once onstage.

"It was really inspiring to listen to other songwriters," Eddie says. "They keep doing it regardless of whether there's a pot of gold or a mansion in Hollywood. It's one thing to play rock 'n' roll when it's a good-paying job. It's another to keep doing it when it's a struggle."

While always a strong draw at Tradewinds, where he'll be in May, Eddie is also networking steadily in Nashville, a music city in which both Southside and Garry Tallent have settled. Both shore music legends came to see their Jersey brother earlier this year at a showcase in Nashville, which Eddie describes as "a songwriters' town."

"On MTV, they just say who directed the video," he says, "but you watch a show from

Nashville, and they also say who wrote the song. I have to start looking at myself as a songwriter first now. Business-wise, it's a place to fit in."

Seven Songs Since My Last Confession can be ordered from Lost American Thrill Show Records, P.O. Box 716, Rumson, N.J. 07760.

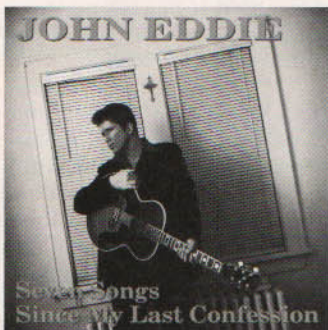
Bruce Tunkel seems to be fitting in nicely with his third solo CD, *Setlist*. From the country-rock opening of "Land of the Free" to the closing "Blues," the disc's down-to-earth intensity is hard to resist.

Tunkel's lyrics are as insightful as they were with The Red House, and his melodies seem more spirited than ever. I like the contemplative "End of the Line," a downer balanced by a fully charged accompaniment, and the painfully honest "Thought Slip." Tunkel's backing band, the Groovy Rockin' Combo, includes former Red House drummer/songwriter Bob Nicol. *Setlist* also features a performance by former Red House guitarist Tony Stives. The partial reunion led to a Red House gig at the Tradewinds on March 6, where former Red House bassist Ron Baumann rounded out the lineup.

"Everybody just thought it would be fun," Tunkel says. "As of right now, it's just a one-time thing. You never know, but I'm on to other stuff, and I think everybody else is too."

Based in Cranford, The Red House was most popular at the Jersey Shore, particularly at the Green Parrot in Neptune and the Stone Pony in Asbury Park. The band broke up right before they were to record a follow-up to their brilliant but ignored self-titled 1990 debut on SBK Records.

"It just ceased being fun," Tunkel says. "We were presented with an opportunity to compromise ourselves. I just didn't want to play the game." But you can play *Setlist* by ordering it from beanland@msn.com. ➔



Appleseed scores Bruce song for tribute

Overcoming the Odds

By John Kelly

Springsteen has released a new studio track—his first since “Missing” in 1996—but don’t look for it on Columbia. His new recording appears only on a release from the independent label Appleseed, *Where Have All the Flowers Gone*, a 2CD set honoring legendary folk singer and activist Pete Seeger. Jim Musselman, Appleseed’s founder and producer of the set, tells *Backstreets* that he worked feverishly over the last two years to select the proper musicians, writers, and actors who have been touched by Pete Seeger’s music.

The artists range from Bonnie Raitt to Ani DiFranco, and from writer Studs Terkel to actor Tim Robbins. One of the high points for Musselman, though, was receiving a DAT from Bruce Springsteen containing his moving rendition of the old gospel song “We Shall Overcome.”

“My wife and I listened to the DAT, and we pretty much lost it,” says Musselman. “I had chills the whole way through the song. We were both emotionally overwhelmed. It was one of the greatest moments of my life. My wife says it was the first time she ever felt the song speak to her in such a powerful way.”

Before starting Appleseed, Musselman worked as an attorney. He first listened to the music of Woody Guthrie and Pete Seeger in law school, and he soon decided to work for social justice and integrate it with the music he loved. As a lawyer he worked closely with Ralph Nader for almost a decade. Now, his independent label donates part of its profits to environmental and human rights organizations. Looking back, Musselman says, “That music basically changed my life. The songs created for me a whole new history and perspective of this country that they never told me about in school.”

“I first met Pete Seeger about 16 years ago,” he remembers. “I

hitchhiked to one of his concerts and I was mesmerized by Pete’s ability to bring together such a diverse audience and make them one. Not to mention his talent for bringing hope into my heart. I met him that night, and we’ve been friends ever since.”

“When I finally decided to put together this compilation, I asked Pete first. He laughed and said, ‘Great!’ Pete is not big on attention, but he feels like his songs are his children and he wants them to stay alive. He only asked for two things: for me to be patient and to do it right.”

For Musselman, “doing it right” meant gathering artists who had a strong commitment to social justice as well as a strong connection with Pete, and then matching them up with the right songs. “I actually had to turn down a number of big name performers. That wasn’t very smart from a financial point of view, but I wanted to stay consistent to the kinds of artists who had the most in common with Pete.”

Not that there is any lack of well-known artists who took part: Bruce Cockburn, Billy Bragg, Indigo Girls, Richie Havens, Jackson Browne and Nanci Griffith are among the set’s many artists. Seeger himself contributes a track, and his long-time band, the Weavers, celebrate their 50th anniversary with a spirited, live version of “Wimoweh.”

The fact that Musselman had to turn down some major artists may make the project sound easy, but it wasn’t. What he says kept him going was the music of Bruce Springsteen. During the particularly trying times, he listened to *The Ghost of Tom Joad* every single day. Another inspiration was Bruce’s cover of “Remember When the Music,” part of a tribute to Harry Chapin (also released on a small independent label). “That song reminded me of why I started this project,” says Musselman. “It’s a reminder of a time when music brought people together,

instead of forcing them apart. Music has amazing power.”

“I just think Springsteen is the consummate artist,” Musselman goes on, “because he knows the roots of rock and folk and somehow combines them in song and takes them on to the next level.”

Musselman was fortunate to live in the Philadelphia area when Springsteen was first starting to build a reputation. “I went to lots of Bruce’s shows in the early days, and I’ve thought from the beginning that he’s the greatest.” That respect and admiration grew over the years, particularly with *Nebraska* and *Born in the USA*.

“I remember during the BUSA tour, Springsteen was talking about Woody Guthrie and what Woody was trying to accomplish. Bruce was singing ‘This Land is Your Land,’ and talking about volunteerism, food banks and soup kitchens. I thought that was extraordinary.”

Musselman hoped from the start that Bruce would record a song for the tribute. Seeger himself spoke briefly about the project with Springsteen and Jon Landau at the Rock and Roll Hall of Fame in 1996, and both expressed interest.

“I sent a formal request to Jon Landau in May of 1997,” he recounts. “At that time Bruce was still touring overseas.” Though Musselman had to wait for months, Landau assured him that it would happen—that Bruce would be a part of the tribute. “We trusted them, and they followed through. They delivered on their promise.”

But by the time Bruce got around to recording, many of the tribute’s songs were already complete. Musselman made a promise to himself at the begin-

ning not to bump any of the lesser-known artists, so he sent a tape of three or four unclaimed songs for Bruce to consider.

What came back was the beautiful “We Shall Overcome,” which had Musselman and his wife ecstatic. Bruce recorded the song at his home studio in Colts Neck, NJ, joined by familiar names like Patti Scialfa on vocals; Soozie Tyrell on vocals and violin; Ed Manion on tenor sax and Rich “LaBamba” Rosenberg on trombone. Six other musicians played on the track, including Charles Giordano with some magnificent accordion. There have been rumors that Springsteen tried his hand at several of the songs; Musselman at least confirms hearing three different takes of “We Shall Overcome,” with only slight differences: “They were mostly minor technical changes, nothing like a rearrangement of the version on the CD.”

“When I got the Springsteen song on DAT, one of the first things I did was call Pete. I told him I had the tape and then I heard this real long pause.” Pete Seeger, a man who has had so much to say over the years on countless issues of great importance, was suddenly speechless. “Finally he said, ‘Well I’ll be darned.’”



Pete Seeger and Bruce Springsteen together at the Rock and Roll Hall of Fame’s tribute to Woody Guthrie, 9/29/96.

Bruce and Steve—no, different Steve

Earle and Springsteen Duke it Out

By Jim Finnegan

After three days of being battered by a raging Nor'easter, the Jersey Shore was struck by a storm of another kind: Bruce Springsteen joined Steve Earle and his band, the Dukes, for an extended encore after the country rocker's set at Tradewinds in Sea Bright, NJ.

El Niño was no match for the two guitar rockers, who whipped up the crowd with a six-song set of encores consisting of two Rolling Stones covers, a Carl Perkins classic, and three of Earle's own numbers.

The sizzling performance consummated a career parallel that began in the mid-'80s when Bruce was becoming a megastar and Earle, who was often referred to as the "country Springsteen," was creating a new form of accessible country-flavored rock 'n' roll with his *Guitar Town* and *Exit o* releases. Earle has been known to perform Springsteen's "State Trooper" in concert, and songs by both men were featured on the *Dead Man Walking* soundtrack, but the encore marked the first time the two performers had ever appeared on the same stage together.

Earle, who has released some of his most critically acclaimed music since his comeback from personal turmoil a few years back, was touring in support of



Long Time Coming: The Boss and Steve Earle on the same stage.

his newest release, *El Corazon*. The CD is one of his best efforts to date and was on many critics' "Best Of" lists for 1997. His rehabilitation from drugs has resulted in a musical rehabilitation as well, with the release of two other finely crafted albums over the past three years, *Train a Coming* and *I Feel Alright*.

It was just after 10:30 when Earle opened his show with "Christmas in Washington," the lead-off track from *El Corazon*. This song, which would have been right at home both musically and thematically on *The Ghost of Tom Joad*, seemed a fitting way to begin a show that would be capped off with a Bruce jam.

When Earle was three songs into his set, Bruce slipped through a side door of the club, unnoticed by most of the crowd. Just a few miles from his Rumson home, Tradewinds has become a familiar haunt for Bruce, who jammed there with the Wallflowers less than a year previous. Wearing a battered, old-style Cincinnati Reds baseball cap way down over his eyes, Bruce was able to enjoy the show as a fan

for quite some time since only a handful of people seemed to realize that "Bruce was in the building." Perhaps the crowd didn't recognize him with his cap on, or perhaps it was because they were too enthralled with the incredible performance by Earle and his four-piece band.

When Earle and company came back to the stage for their first encore with Springsteen in tow, frenzy immediately ensued, and the crowd rushed the stage to get a closer look at a bit of rock 'n' roll history being made. As Springsteen—dressed in loose black jeans and a blue shirt—and the band took their places, Earle stepped to the microphone and said, "They'll let anybody in here."

Bruce strapped on Earle's black Epiphone electric, and they launched into a rocking version of Carl Perkins' "Everybody's Trying to Be My Baby," dedicated to Perkins himself, who died in January. Springsteen shared lead vocals and played a guitar lead as well, though for the remainder of the evening he would mostly supply harmony vocals and

rhythm guitar. Bruce took the mic himself for the line, "Well they took some honey/from a tree/dressed it up/and they called it Steve."

With the crowd still whooping, they went right into the Rolling Stones classic, "Sweet Virginia," which Earle introduced as "a perfectly good British hill-billy song." Springsteen shared the mic with Earle on the gritty chorus with particular relish.

Before the next number Bruce nodded and told Earle, "Yeah, I know that one." The band launched into "Guitar Town," an Earle classic (and one covered by Emmylou Harris on a live album alongside Springsteen's "Mansion on the Hill"). Closing the first encore was another of Earle's own songs, the anthemic "I Ain't Ever Satisfied," which had the crowd roaring. Before leaving the stage, Earle re-introduced his band, the Dukes, with "Bruce Springsteen" now named among its members.

When the crowd called for more, Steve Earle led Springsteen and the Dukes back onstage for a second encore. Next up was another Rolling Stones gem, "Dead Flowers," a staple of Earle's live shows. "Johnny Come Lately" brought the show to its close, a celtic-flavored rocker handled mostly by Earle & the Dukes. Bruce seemed less familiar with this one, but he kept up on rhythm guitar, smiling and watching veteran guitarist (and current Duke) Buddy Miller. Before calling it a night, after nearly three hours on stage, Earle introduced the Dukes including "Bruce Springsteen" once again, one last revelry in this pairing that had been quite a long time coming.

After seeing two roots-rock heroes finally playing together for the first time in the intimate confines of a small New Jersey nightclub, the still-overwhelmed crowd realized the biggest storm they had experienced all week was definitely indoors.

—additional reporting by Joe Wall

PUT UP YER DUKES

•2/6/98

Everybody's Trying to Be My Baby

Sweet Virginia

Guitar Town

I Ain't Ever Satisfied

Dead Flowers

Johnny Come Lately

with Steve Earle and the Dukes
Tradewinds, Sea Bright, NJ

Out-of-towners welcome, too

A Family Affair in Joe's Hometown

As Joe Grushecky celebrated the release of *Coming Home* in his Pittsburgh hometown, a favorite honorary Houserocker came to join the festivities. Making the drive to Nick's Fat City from New Jersey was Bruce Springsteen: a pal, consistent collaborator, and co-writer of several songs on Joe's new album. With spirits high, Grushecky turned in a marathon performance, playing a lengthy first set even before Bruce came out to join the band for 15 more songs.

Grushecky's first set included most of the songs from *Coming Home* and had the feel of a hometown reunion as friends and family joined in. With Bruce not yet onstage, the spotlight was free to shine on not only the Houserockers but relations like Joe's cousin, his daughter Desiree, drummer Joffo Simmons's fiancée. Other friends included members of local bands Pure Gold and the Silencers.

Though Springsteen's plan to attend was not exactly the best-kept secret, the hometown crowd at Nick's seemed to be there primarily to help celebrate Grushecky's work—chants of "Joey!" even overpowered the inevitable calls for Bruce. Still, no one seemed to mind when Springsteen appeared for the sec-

ond set. Dressed in jeans, a dark gray T-shirt and baseball cap, Bruce jammed on a Telecaster on "Never Be Enough Time" and for the rest of the show. Next, on "Talking to the King," a miniature drum kit was set up on the stage. Joe's nine-year-old son—introduced by Bruce as Johnny "Big Beat" Grushecky—played along, taking a solo and upstaging even the Boss.

The set found Springsteen and the Houserockers largely reprising songs from the October Assault, their 1995 tour together in support of *American Babylon*. Of the four new songs Bruce co-wrote for *Coming Home*, only "Idiot's Delight" was played while he was onstage. The Springsteen originals in the set—"Light of Day," "Murder Inc." and "Ramrod"—have been staples of their previous performances. But not many were complaining, considering the fierce workout these songs were given once again, with Bruce's impressive electric guitar work still rare enough to be novel.

After a series of tunes from *American Babylon*, Springsteen stood center stage with his back to the crowd and led the band into a furious "Murder Inc." He offered up long guitar leads on that song as well as on "What Did You Do in the War," and he



On Grushecky's home turf, he and Bruce have a lot to yell about.

wrapped up the main set trading solos with Houserocker guitarist Bill Toms on "Pumping Iron," "Ramrod" and "Light of Day."

The extended "Light of Day," especially honed since Joe and the Houserockers recorded the song for *One Step Up/Two Steps Back*, was the centerpiece of the show. Along with the tag-team guitar, Bruce included the "100 miles..." break in the middle and riffed a bit from "Land of 1000 Dances." Springsteen didn't miss a chance to slip in a remark on the 8-hour drive from Jersey—and the drive back he had to make that night—and the crowd knew just where to come in. The song finally seemed to come to a close, and the band took their bows and were heading off the stage. That's when Bruce grabbed the mic and started counting off the miles again. "Keep it going!" he said, as he handed to mic to someone in the crowd—reportedly Mike Filosemi, of the Pittsburgh band, 8th Street Rox—as the band scrambled back on stage to wrap it up for the second time.

A four-song encore peaked with the standout "Down the Road a Piece," another song that just kept going, with great vocals from Springsteen. After chants of "One more song!" from the crowd, "Rebel Music" closed the show.

—Christopher Phillips



Johnny "Big Beat" Grushecky.

ROCKING THE HOUSE

•3/2/98

Never Be Enough Time
Talking to the King
What Did You Do in the War
Homestead
Chain Smoking
Labor of Love
Murder Inc.
Idiot's Delight
Pumping Iron
Ramrod
Light of Day
American Babylon
Brown-Eyed Girl
Down the Road a Piece
Rebel Music

with Joe Grushecky and the Houserockers
Nick's Fat City, Pittsburgh, PA



FRED NORRIS PHOTO

JOHN CAMAUGH PHOTOS

Springsteen pitches in for good causes

Film Features Bruce Tunes—But No Bruce

No Looking Back

Word of Bruce Springsteen hanging out on the set of Ed Burns's new movie last year had many fans thinking "cameo." It turns out that Burns was thinking the same thing, but to no avail. The director told the website *Mr. Showbiz*, "He came down to the set a couple days, and there was a moment there where it looked like he was going to get in [the film]. Just sort of kidding around, we said, 'Hey, why don't you get in there.' It was one of the gas station scenes, because he's buddies with one of the guys, the guy who plays Bugsy. So we thought we'd throw him in the garage to play another mechanic. But he wasn't up for it."

No Looking Back, originally titled *Long Time, Nothing New*, features another New Jersey rocker of note, with the role of Michael played by Jon Bon Jovi. Burns says, "Michael is such a salt-of-the-earth guy. I mean, he is the regular Joe.... I was hoping to find actors who were from the East Coast, who had grown up in small towns, knew the environment, and knew these characters'

conflicts. Bon Jovi is from Sayreville, New Jersey—a real blue collar town."

Though Springsteen won't actually be in the movie, his songs will. Springsteen contributed three previously released songs to the film: "One Step Up," "I'm on Fire," and "Valentine's Day." Patti Scialfa donated three songs as well: the title track from *Rumble Doll*, plus two unreleased songs: "Romeo," and "I Am a Big Girl Now."

We Wear the Mask

From Ron Kovic to John Steinbeck, Bruce Springsteen has often spoke of the impact writers and books have had on his life. On February 7, Springsteen was on hand at a Read-In in Red Bank, NJ, to pass along some of that inspiration to others. The annual event, held at the Count Basie Learning Center in recognition of Black History Month, was started in 1989 to encourage children to read.

A small crowd of all ages was on hand for the event, where Springsteen read a poem called "We Wear the Mask" by African-American poet Paul Laurence Dunbar (1872-1906).

In introducing his selection, Bruce talked about what the poem meant to him. According to the *Asbury Park Press*, Springsteen told the crowd, "This is a poem about not feeling free to be yourself. It's about the pain of not being accepted. When I was young, I felt like I needed a mask to be accepted... so I became a musician. And it was through the magic of music... that I found the freedom to be myself. I wish all of you that freedom and acceptance."

Though Springsteen may have found that freedom in music, his lyrics continue to reflect similar struggles with duality. The theme of "We Wear the Mask" is strongly reflected in songs such as "Brilliant Disguise" and "Two Faces."

Dunbar's works, including "We Wear the Mask," can be found



Springsteen plays host at the Kristen Ann Carr Fund benefit, 2/28/98.

online at <www.libraries.wright.edu/dunbar>.

KAC Fund Benefit

On Saturday night, February 28, "An Evening to Remember" was held at New York's Supper Club to benefit the Kristen Ann Carr Fund. Bruce Springsteen and Patti Scialfa-Springsteen—as she was noted in the program—were chairpersons for and sponsors of the event.

Essentially a dinner-dance, the night featured no performances from Bruce. However, in addition to raising money for the Kristen Ann Carr Fund, the event gave some in attendance the chance to meet and mingle with the Springsteens. The couple spent a few hours at the event, and though they spent much of that time in a VIP room for sponsors,

they emerged for a few turns on the dance floor. Before heading back to the VIP room, Springsteen spent some time greeting guests and posing for photographs. A few *Backstreets* subscribers in attendance report that it truly was an evening to remember.

The Kristen Ann Carr Fund has raised more than \$2.5 million in the past five years for sarcoma research and for improving the lives of young people with cancer. Springsteen counted Kristen, who died in January of 1993, as a good friend. A cause that remains close to his heart, the Fund has received Springsteen's support from the beginning, most notably with his Concert for the Kristen Ann Carr Fund on 6/26/93. To learn more or contribute to the fund, call (212) 642-9417. ➡

STOP PRESS

For Bruce Springsteen fans, the holy grail may finally be within reach. Although nothing has been confirmed by Springsteen's management as of press time, it would appear that a box set is in the works. Several sources report that the compiling process is currently underway, with Bruce in a New York studio listening to tapes and possibly adding overdubs. The box is said to be tapping the vast amount of unreleased studio material, with an estimated 75-100 songs and as many as six CDs. Planned to coincide with Bruce's Rock and Roll Hall of Fame induction, the box is being discussed for release this fall, possibly in late October or early November.

DiFranco compiling Guthrie tribute

New Bruce Track

The new tribute to Pete Seeger, *Where Have All the Flowers Gone*, includes the first new track from Bruce since "Missing" appeared as a single back in 1996.

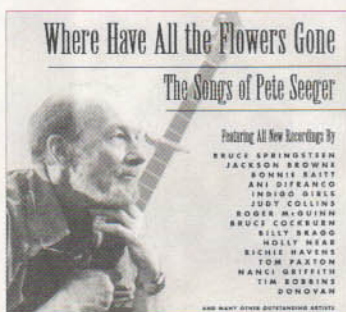
"We Shall Overcome" was recorded specifically for the project, on the indie label Applesseed Recordings. In addition to appearing on the commercial 2CD release, the Springsteen track also leads off a promotional disc from Applesseed, a sampler which culls 14 songs from the tribute.

On a related note, a Woody Guthrie tribute album is also in the works, this one from the

The disc was originally released last year on Federici's own California-based Deadeye Records. For more information, and to order, visit Federici's website at <www.deadeye.com>.

A budget Gary U.S. Bonds title from Holland collects tracks from *Dedication* and *On the Line*—all the tracks, in fact, except one. "Your Love" was omitted due to space constraints, but *Club Soul City*, on the Disky label, contains 20 of the 21 songs from the Springsteen/Van Zandt-produced albums. *Dedication* and *On the Line* are currently still in print on Razor & Tie in the U.S.

Roy Orbison's *Black & White Night* CD was recently given a facelift by Orbison Records, reissued in a digipack with a different cover image. Springsteen was on hand for the 1987



Orbison concert captured here. The performance was originally filmed for Cinemax and has recently been airing on public television in the U.S. In addition to Springsteen, Orbison's guests at the show included Tom Waits, k.d. lang, Jackson Browne, Elvis Costello and others.

New from Time/Life and the RIAA is a box set called *Gold and Platinum: The Ultimate Rock Collection*. This six-CD box set includes tracks from a multitude of artists from the past four decades and benefits the RIAA's AntiPiracy Unit. Springsteen is represented by "Born to Run," and a book with extensive annotation includes notes from Dave Marsh, among others. The box is only available through Time/Life, for a hefty \$120 plus \$6.50 shipping and handling. To order, or for more details call 1-800-488-4669 or write Time/Life Customer Service, Dept 100, Richmond VA 23280.

Danny Federici's debut solo album, *Flemington*, has been reissued by MusicMasters, a label distributed nationally by BMG Records. Named after the E Street organist's hometown in New Jersey, *Flemington* features funky, jazz-pop instrumentals.

the backstreets jukebox

HEAVY ROTATION:

Former Blood Oranges singer Cheri Knight comes into her own on her second solo album, released on Steve Earle's label. A droning hurdy-gurdy and harmonium gives "Dar Glasgow," the first track off *The Northeast Kingdom*, a dark, gothic tone, which permeates the following eleven tracks. But Knight's organic songwriting is refreshing, not depressing; elements of country, roots-rock, balladry and haunting melodies combine to give this CD a wonderfully nonformulaic quality.

Knight's voice retains much the same range and quality throughout, unfazed by the changing tempos and styles of music. The words she sings evoke wonderful imagery of hardships and rural sentiments. Knight sings of crisis on "Black Eyed Susie Reprise: "I'm setting out all the pretty flowers...I have picked you/and I have left you untouched/I would make you my own/save for being a medicinal for heartache." Ties to the land on songs such as "The Hatfield Side" evoke a sense of place for Knight and the characters in her songs.

Any fan of Steve Earle's style should listen to *Kingdom*. Earle and Ray Kennedy (the "Twangtrust") produce, with Earle contributing guitars, vocals, cowbell, harmonium, and even handclaps. Other guests include Emmylou Harris on backing vocals and E Streeter Garry Tallent on bass.

Cheri Knight does not disappoint on this anticipated release. She avoids the generic trappings of many current "no depression" acts, making *The Northeast Kingdom* one of the finest releases of 1998. After an initial listen, one is immediately drawn to Knight, her songwriting, and her humanist feel; this is a CD to play over and over.

—Drew Whitemore

1. Cheri Knight
Northeast Kingdom
E-Squared (CD)

2. Chris Whitley
Dirt Floor
Messenger (CD)

3. The Who
Odds & Sods (remastered)
MCA (CD)

4. The Halo Benders
The Rebels Not In
K (CD)

5. Iggy and the Stooges
Raw Power (remastered)
Columbia Legacy (CD)

6. Livingston Taylor
Carolina Day: The Collection, 1970-1980
Razor & Tie (CD)

7. Ani DiFranco
Little Plastic Castle
Righteous Babe (CD)

8. Bob Dylan
Time Out of Mind
Columbia (CD)

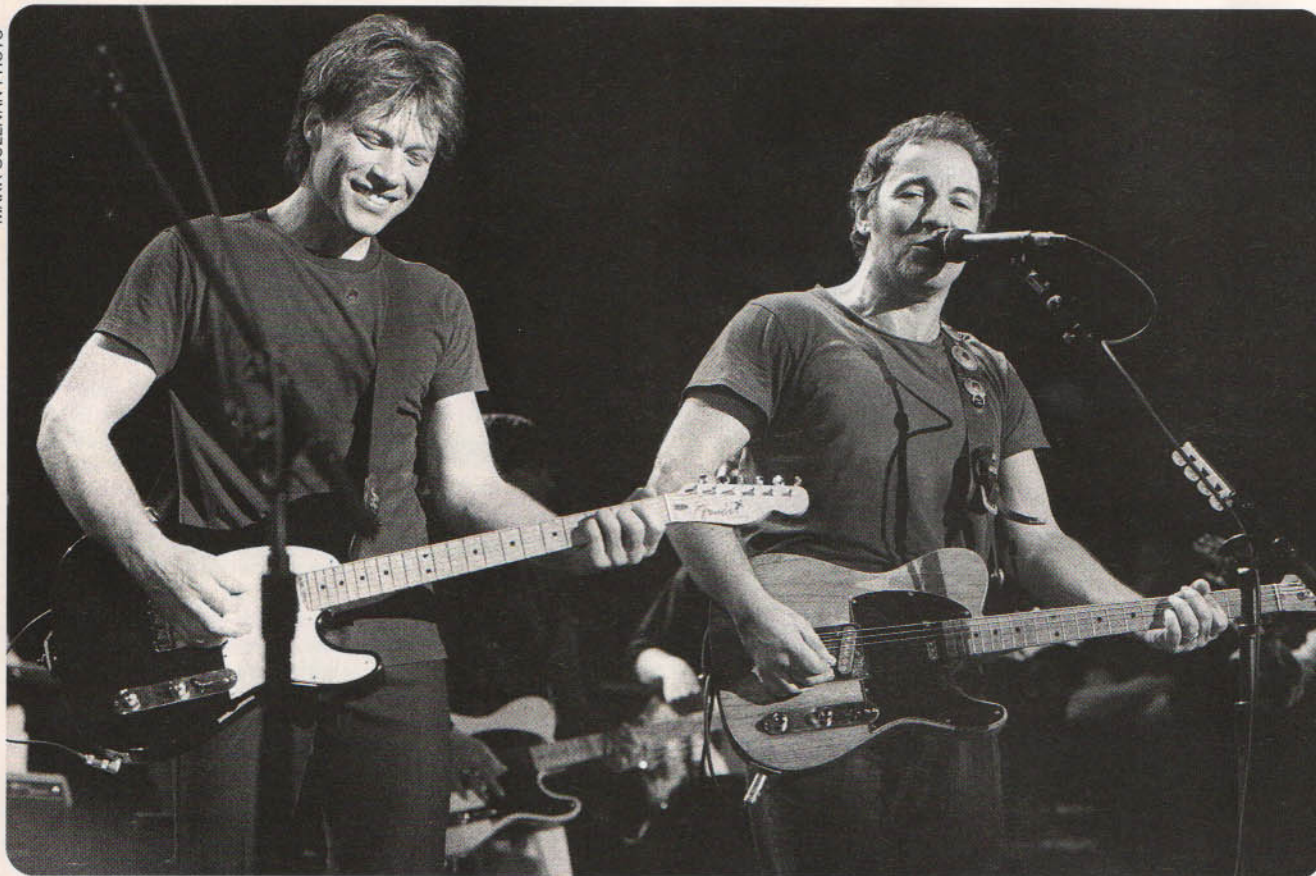
9. Freakwater
Springtime
Thrill Jockey (CD)

10. Supergrass
In It For the Money
EMI/Capitol (2CD)

10
Monster
Discs to Play Today and Everyday

COME TOGETHER

MARK SULLIVAN PHOTO



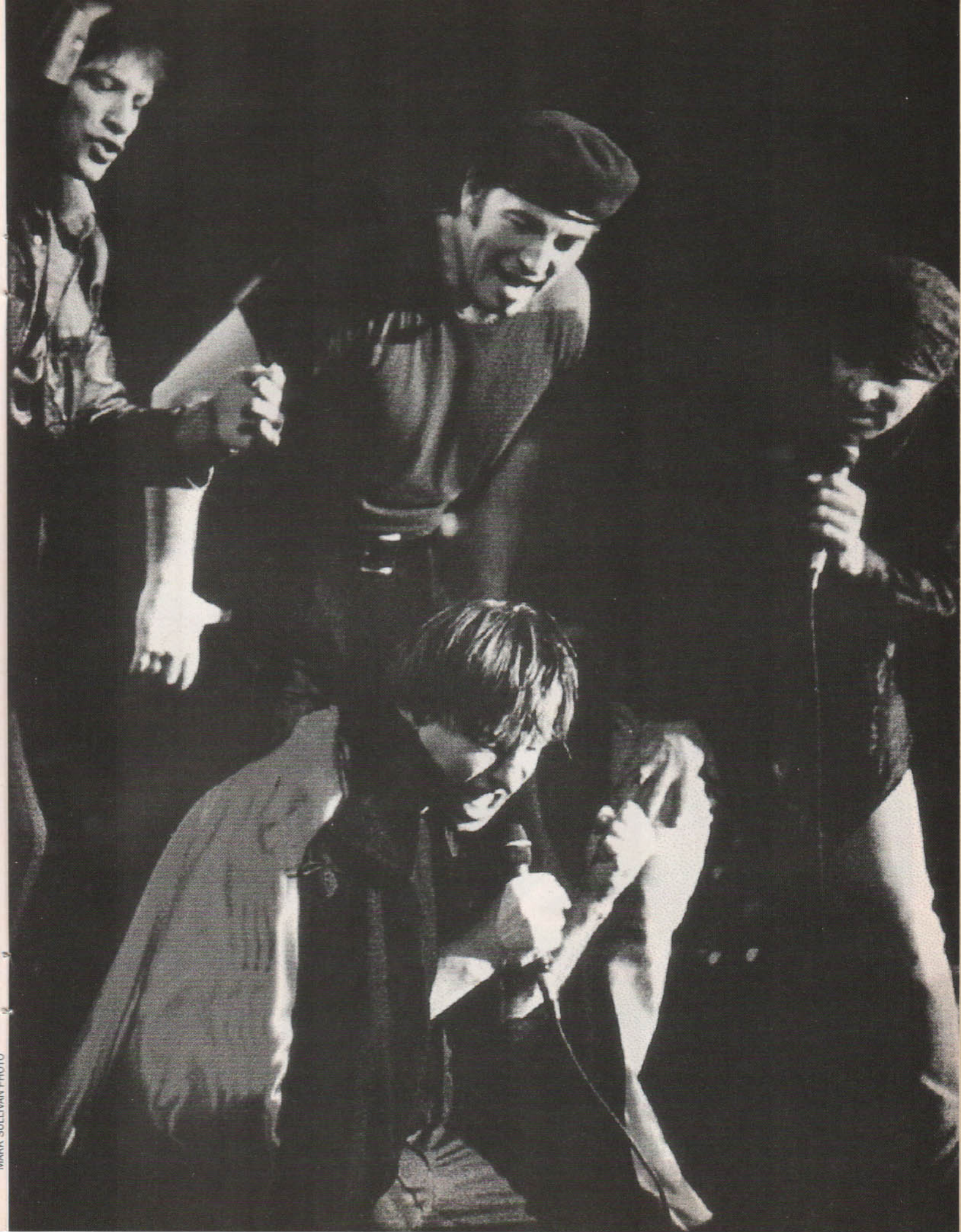
Jon Bon Jovi & Friends rock the Count Basie— and he's got *some friends*

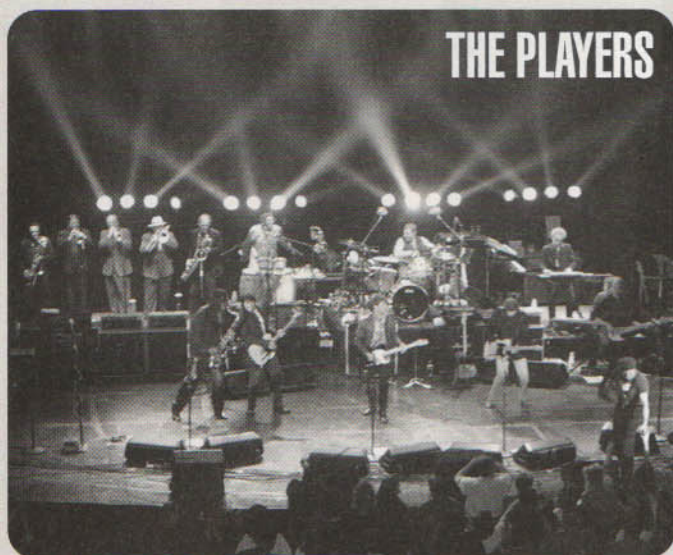
There's a good reason the President and Vice President of the United States never fly on the same plane. Lucky for us, not all VIPs take the same precautions. If there were ever a devious plot to rid the earth of Jersey Shore rock 'n' roll, the perfect time to strike would have been January 31, 1998 at the Count Basie Theatre in Red Bank. The "Come Together: Jon Bon Jovi & Friends" benefit concert brought together a who's-who of New Jersey musicians for a unique night of music. On the same stage, often at the same time, were Bruce Springsteen, a large portion of the E Street Band, Southside Johnny and quite a few Jukes, Bon Jovi and his band. With only a few notable exceptions—E Street Band members Garry Tallent and Roy Bittan were missing, as well as the Garden State's adopted son, John Eddie—the lineup revealed itself to be a near-complete summit meeting of Jersey greats. And while no scheming super-villain set his sights on the Count Basie, the performers did a bit of havoc-wreaking themselves: by the end of the show the roar from the stage was shaking plaster down from the ceiling—yes, literally bringing down the house—on a thunderous "Born to Run."

The concert was a benefit to raise money for the family of Sgt. Patrick King, a slain New Jersey police officer. Less than two months prior to the concert, on November 20, King was shot and killed by a fugitive who made good on his threat to kill himself and a police officer before he could be captured and returned to jail. King was the most highly decorated police officer in Long Branch history. The benefit was organized in a matter of days by Bon Jovi, and

By Christopher Phillips

**Photographs By
Mark Sullivan**





Bruce Springsteen - guitar
 Little Steven - guitar
 Max Weinberg - drums
 Danny Federici - keyboards
 Clarence Clemons - sax
 Patti Scialfa - guitar
 Southside Johnny - harmonica
 LaBamba - trombone
 Mark Pender - trumpet
 Eddie Manion - baritone sax
 Joey Stann - tenor sax

Rusty Cloud - keyboards
 Bobby Bandiera - guitar
 Everett Bradley - percussion
 Jerry Cohen - keyboards
 Hugh McDonald - bass
 Shawn Elton - drums
 Jon Bon Jovi - guitar
 Richie Sambora - guitar
 David Bryan - keyboards
 Tico Torres - drums

when the call went out to fellow Jersey artists, the response was prodigious and immediate.

Springsteen has been lauded for his commitment to helping charities like local food banks, World Hunger Year, the 3M factory workers in Freehold—the list goes on. But Bon Jovi has been quite generous and active himself, raising money with annual Christmas shows at the Count Basie for AIDS charities, Special Olympics, and food banks. Now his prompt response to the tragedy that befell Sgt. King would unite the New Jersey music community to help out. For fans, this would be a must-see show; for King's family—his wife, Maureen, and two sons, Patrick and Todd—it would raise over \$112,000.

For Springsteen fans, benefits have consistently stood apart as shows to remember: his performances at the Bridge School shows; his pair of benefit concerts to wrap up the '92-93 tour; the *Joad* stops in Freehold and Asbury Park; and particularly the high watermark of the Christic Institute shows, to name just a few. Whether debuting new songs, performing acoustically (before the *Joad* tour made that a bit more commonplace), bringing out special guests, or all of the above, Springsteen has consistently used benefit shows to take a sidestep and give his audience something unexpected and unique. But they haven't always been lengthy. At a few of these special shows—the 1995 Bridge Benefit, the 1996 Woody Guthrie Tribute—the number of performers on hand meant abbreviated sets from Springsteen, the shortest sets Bruce would play outside of club appearances. The question in this case was how much to expect from what seemed to be essentially a Bon Jovi show with Springsteen as guest. With so many other artists on the bill—a bill that in fact read "Jon Bon Jovi and Friends"—it seemed unwise to expect a long set from Bruce. But that was assuming there would actually be a "Springsteen set," an assumption that the concert would prove gloriously faulty.

As the night approached, word spread of extensive rehearsals, both in Red Bank (1/30) and at Convention Hall in Asbury Park (1/29), lasting hours on end. This was promising, but the crowd at the Count Basie still wondered what to expect. Jersey native Danny DeVito served as emcee of the night, and as he took the stage to kick off the show, many

questions were about to be answered. When he cried, "You better be ready, because 'This Time It's for Real!'" and the band onstage ripped into that Southside classic, the curtain rose on not only Southside Johnny, but also Bruce Springsteen, Little Steven and Jon Bon Jovi, up front and sharing vocals.

"This Time It's for Real" set the tone for the entire show, a collaborative effort from start to finish. As musicians rotated on and off stage from song to song, the "Come Together" concert truly lived up to its name: artists uniting not only to share a bill, but to share a stage. Jon and Bruce might be sharing vocals on a Springsteen song one minute and on a Bon Jovi song the next. As is customary, Little Steven shared the mic with Springsteen on "Two Hearts," but this same show also found Steve sharing his own solo material with Bruce on "Forever" and trading off lead vocals on songs that he'd written for the Jukes. Patti Scialfa took the stage for one of her own tunes, "Love's Glory," backed by Bruce and Bobby Bandiera. Throughout the show, the stage was brimming with nearly every possible combination of the many drummers, guitarists, keyboardists and horn players on hand.





On top of this three-and-a-half-hour Jersey jam, the biggest story of the night for Springsteen fans was the closest thing to an E Street Band reunion since 1995. Though it may not have been complete in fact—with Garry, Roy and Nils absent—it was complete in spirit with long-missed E Street tunes like “Backstreets,” “Badlands” and “Born to Run.” “Tenth Avenue Freeze-out” found the Big Man actually joining the band as Clarence walked out for the first time this night, sax blaring—a moment that was no less powerful for being predictable. “Two Hearts,” “Bobby Jean” and “The Promised Land” rocked once again, after so many solo acoustic performances on the *Joad* tour. And as the show drew to a close, an impromptu E Street classic, not on the set list, was what sent the crowd into the night.

After “Born to Run,” planned as the last song according to the set list, the band just couldn’t stop. A couple of covers kept the show going, before one final huddle to decide what the climax would be. As the cast hemmed and hawed, Southside vamped a bit, messing around with “You Light Up My Life.” That seemed to speed up the decision, and as Southside was quickly cut off, the first strains of “Thunder Road” filled the hall. Bruce let the crowd sing the first few lines—as if he had any choice. And as the evening came to a close, with Max, Danny, and Little Steven among those backing Bruce on “Thunder Road” as he traded verses with Bon Jovi, all seemed right with the world. If a little bizarre.

While comments from most of those in attendance were filled with superlatives, it’s hard to imagine any show without a few imperfections. While most seemed genuinely impressed with Bon Jovi’s performance and admit to coming away with a better appreciation of his talent, the odd nature of the setlist—including “You Give Love a Bad Name” back to back with “The Promised Land”—was still a bit hard to reconcile.

Reports have it that Springsteen’s voice wasn’t as strong as usual, and by the end of the night it seemed to be shot. Some have commented that this may be why he’s been staying away from rock ‘n’ roll these days, but it could be the other way around—it seems likely that his voice is simply out of shape for this kind of singing, and a few nights of intensive rehearsals right before the show could have done more harm than good. But the biggest complaint by far about the “Come Together” show came from those who couldn’t get in at all; there weren’t enough seats by a long shot. One show at the Count Basie would have been a tough ticket anyway, but with the majority of seats given in advance to various police organizations and to Bon Jovi fan club members, only a very few tickets actually went on sale to the general public.

But for a near-impromptu show at a small hall, the benefit fulfilled its real purpose admirably. In addition to regular ticket sales, several radio stations auctioned off pairs of seats, each pair bringing anywhere from two to five thousand dollars; 200 show posters were autographed by everyone, selling out at \$75 a piece. Thanks to the generosity of both the performers and the audience, a community came together with an outpouring of support for the King family. To help out, contributions can be sent to: the Sgt. Patrick King Memorial Family Fund, c/o Captain Kenneth Walker, 344 Broadway, Long Branch, NJ 07740.

The Readers Report

TOM’S COMMENTS: Not knowing what to expect from the evening, the curtain rising on “This Time It’s For Real” was a surreal and very awesome sight! I could have left after that, completely satisfied—but I’m glad I stayed.

continued next page



COME TOGETHER: JON BON JOVI & FRIENDS COUNT BASIE THEATRE, RED BANK, NJ JANUARY 31, 1998

This Time It's for Real (ALL)
Two Hearts (BS/LS)
Bad Medicine (SS/JBJ)
Until the Good is Gone (LS/BS)
Tenth Avenue Freeze-out (JBJ/BS)
Broke Down Piece of Man (JBJ/SS)
Hard Times Come Easy (RS)
Love's Glory (PS)
There Goes My Baby (SS/BB)
This Time Baby's Gone for Good (LS/SS)
You Give Love a Bad Name (JBJ/BS)
The Promised Land (BS/LS)
All I Needed Was You (SS/LS)
Someday I'll Be Saturday Night (JBJ/LS)
Bobby Jean (BS/LS)
Blood on Blood (JBJ)
The Fever (SS/BS)
Working Too Hard/Little Queenie (SS/JBJ)
I Don't Want to Go Home (ALL)
It's Been a Long Time (SS/BS/LS)

Wanted Dead or Alive (JBJ/BS)
Backstreets (BS/LS)
Forever (LS/BS)
Livin' on a Prayer (JBJ)
Badlands (BS)
I Played the Fool (LS/SS)
Keep the Faith (JBJ)
Born to Run (BS/JBJ/LS/SS)
Rockin' All Over the World (ALL)
Treat Her Right (ALL)
Thunder Road (ALL)

BS: Bruce Springsteen
LS: Little Steven
SS: Southside Johnny
JBJ: Jon Bon Jovi
RS: Richie Sambora
PS: Patti Scialfa
BB: Bobby Bandiera

IT0131	ORCH C	A 106	G-RAD
125.00	ORCH CENTER		125.00
ORCH C	ALL AGES		
A 1x	JON BON JOVI		
A 106	AND FRIENDS		
EL405	THE COUNT BASIE THEATRE		
6JAN98	39 MONMOUTH ST. RED BANK NJ		
	SAT JAN 31, 1998 7:30PM		

The show's format was ideal. You never knew who was next, what was coming, or where it would go. I had no expectations and was blown away. Almost every song could have been the perfect opener or the perfect closer.

Bruce seemed in good spirits all night, but he seemed to be holding himself back at first. It wasn't his show, so he seemed to try not to steal it. He seemed almost uncomfortable singing "Tenth Avenue," though he was clearly into playing and singing Steve's work with him. As the night went on, he loosened up, and it was interesting to watch him sing the Bon Jovi material. Before "Backstreets" he took a minute or so to go over the pace with the band before unleashing the most unexpected and amazing number of the evening. For the first time that night, he really let loose, looking and sounding half his age. It's been a while since he rocked out with such conviction. That remained his demeanor for the rest of the night.

It was great to see Miami Steve as a frontman. He sang lead for most of the songs he penned, a refreshing sound for the Southside material that's so familiar. Southside himself never changes: always giving 100%, always on, always great. Johnny is the only man who can blow the harp to "Bad Medicine" and give it soul.

Bon Jovi sounded great. His band was intact and wonderfully complemented Bruce's and Steve's material. It was fun to hear him sing "Broke Down Piece of Man" with Southside and take a verse on "Thunder Road." When it was his turn to shine, he did it well. And Bobby Bandiera was the glue of one of the greatest jams of all time.

"Thunder Road" was unforgettable. Bruce began the song, and the place went berserk; then he stopped, laughed, waited for Max to get behind the drums, and started again. The audience's singing was so loud that Bruce stepped back to listen, looking as pleased as ever. Johnny and Bon Jovi shared the second verse (step aside, Melissa Etheridge). The most memorable image was every musician on stage belting out this last song of the night, with Little Steven bending over to share the mic with Danny DeVito. I can't believe the show I saw. There may never be another like it. —Tom Verga

MARY BETH'S COMMENTS: What a great night of rock 'n' roll! I was one of the lucky ones to get tickets the old-fashioned way: Ticketmaster. Some inexplicable force of nature cleared the lines for me, and I was so leery of my good fortune I had to call Ticketmaster back the next day just to confirm that my order had been placed.

From the minute the band ripped into "This Time It's For Real" until

they ended with "Thunder Road," the sense of compassion, community and camaraderie of the artists was like nothing I had ever experienced.

Shortly into the show, the Miami Horns broke into "Tenth Avenue Freeze-out," and as Bruce paced the stage like a caged tiger, everyone in the place knew what was coming! Although I had read about Clarence's intention to attend the show, it's just one of those things you don't believe until you see it for yourself. Now watching it come to fruition opened the floodgates for the possible E Street songs that could be done. And quite a collection of songs it turned out to be.

Clarence was stunning on "Bobby Jean," and hearing the swell of Max's drums to open "Backstreets" was worth the price of admission. The music was magic that night, but in my opinion the music was ever-so-slightly overshadowed by what I witnessed among the artists. They clearly enjoy each other. It was fun to watch Bruce offstage in the wings dancing to a Southside song or Jon Bon Jovi watching in awe from behind Bruce as the audience sang every word of "Thunder Road" at the top of their lungs. They traded vocals and guitar solos and were hugging and high-fiving all night!

The artists did a great thing for the community and for New Jersey. These guys prove that the state that is most often noted for its traffic jams also produces outstanding citizens. It's a pleasure to see rock 'n' roll used as a vehicle to unite and uplift people. —Mary Beth Wilson

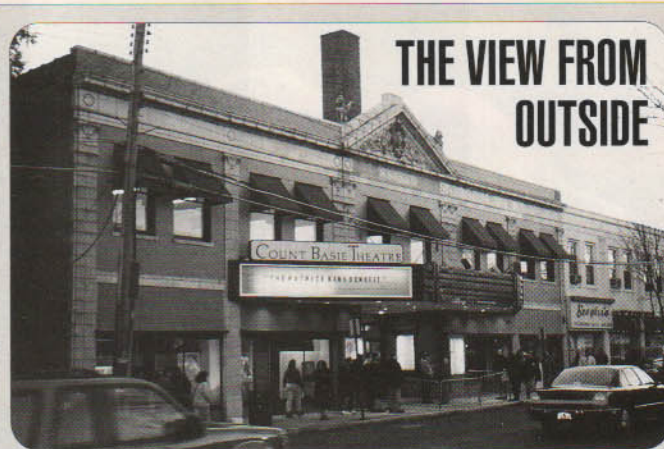
RICHS COMMENTS: We got into the Count Basie early and made small talk with one of the ushers. It turned out she used to work for Southside and knew many of the musicians well. When she told us that they had been practicing for the last few nights, I knew we were in for something big. This was not going to be a Bon Jovi concert with a few acoustic guest performances. After getting a glimpse of the set list from the sound engineer and seeing "Backstreets" in black and white, I couldn't look anymore. My chest was pounding, and I felt the childish excitement that is rarer and rarer as the years go by.

When the curtain came up and they launched into "This Time It's for Real," it was magical. You could hear different pockets of the audience respond as they made out the different musicians on stage. A red beret? Yeah, a red beret!

Particular highlights for me included "Tenth Avenue Freeze-out"—nice to see the Big Man again, dreadlocks and all. I am a huge Little Steven fan, and it was great to see him onstage again, too. "Until the Good is Gone" was a perfect duet for Bruce and Steven, and Steven's vocals were better than ever. "Bobby Jean" with Clarence and Steven was touching and restored to its original form.

When the first notes of "Backstreets" hit, I left my area in the 29th row and made my way up to the front. Singing, dancing and shouting along the way I bumped into a dozen people and sang together with total strangers, bonded by our love for this community of musicians and for the incredible event we were experiencing. It really makes you wonder: if this night was half as much fun for the musicians as it was for the audience, why doesn't it happen more often?

I don't mean to sound cruel, but the mix of Bon Jovi teenie-bopper anthems with some of the most classic rock ever ranged from humorous to bizarre to frustrating. Bon Jovi should be thanked for making this



JOHN CAVANAUGH PHOTO

THE VIEW FROM OUTSIDE

We arrived at the theatre shortly before 8 a.m., to be numbers 13-15 on "the list." All the usual suspects (translation: candidates for the loony bin) were there. Vicki, who was first in line, had never left after the rehearsal the night before.

Early on, Lil—the same ticket lady as from Asbury—warned us that this was not a Springsteen show, and the usual rules didn't apply. She could not guarantee that any of us would make it in. But hope springs eternal: we spent the day trying to stay in the sun—reading, looking at photographs (some from the night before), eating at the diner or getting coffee at Dunkin' Donuts, and catching up on old times with other fans. As usual, things weren't too painful until the sun went down. It wasn't as cold as Asbury, but somehow it was more miserable.

After most of the ticketed folks had gone in, Lil had us move our line from across the street to one side of the theater. Pandemonium set in, and a lot of late-comers saw this as a chance to cut the line, but no dice—Lil knew we had a list. Though we could see that Lil had tickets in her hand, she did not divulge how many; what followed was the slowest drop in history. First, in went Vicki (#1), and after an interminable wait, the next two of us got in. By this time, Mike Given and others were reporting back to us with the early setlist; some smokers began filing outside to satisfy their habits, and they also gave us some news. After another long wait, in went Lori (#4), and after even more time, #5 and #6. Curtis was next (#7), and we waited. By this time #11 and #12 had bailed, so there were only four people separating me from a ticket. But this time, the line stalled. Maddeningly, Lil never told us one way or the other what the deal was.

The sweetest moment of the evening was when [Springsteen's aide-de-camp] Terry Magovern came out. I couldn't quite catch what he said, but it was something like, if he had a ticket, he'd give it to his son—but he didn't. Then he chatted with a couple of folks and went back inside. We called over to them: what did he say? Supposedly, it was this: "If this were our event, you'd all be inside. But this one isn't under our control." Probably complete bullshit, I know, but you've got to smile when a guy like Terry, who I don't normally consider to be much of a PR guy, is trying to make us feel better.

By about 9:30 (halfway through the show), there were no longer enough folks left to keep me warm, so I took a walk, scouting out the listening spots. Apparently a couple of folks had snuck in through the side. I lingered to listen in on "It's Been a Long Time." Fabulous! I strolled back and watched as Lil and the security guys seemed to be counting heads to see how many were left. I figured if there were only a few left, they might finally break down (Judi later told me they eventually did exactly that. For the last song).

Almost 10 o'clock, and Curtis was still standing on line. By this time, I had to make a phone call; I was directed to a Mexican place with a rather strange owner, where all I could stomach was a few bites of a quesadilla, some tortilla chips and 1-1/2 beers. After we thawed out, we headed back towards my car, just in time to see everyone on their way out of the theater. Personal disappointment aside, I am so glad that this show happened. It restores a certain amount of faith. And I can't wait to hear the tape. —Cathy Vocke



MARK SULLIVAN PHOTO



night happen, but his songs seemed so out of place, and I was glad that Bon Jovi really did not take on the role of headliner. —Rich Flynn

ADAM'S COMMENTS: Steven was in rare form tonight! He looked great, sang great and seemed genuinely happy to be there. You really could feel heartfelt emotion coming from him on "Two Hearts." "Love's Glory" was a very tender moment between Bruce and Patti. She sang really well, and so did Southside on "There Goes My Baby." As he sang later on "I've Been Workin' Too Hard," Southside really *did* work hard tonight—I would give him the MVP of this concert even over Bruce.

Not being a Bon Jovi fan but having been raised in the "Slippery When Wet" era, a song like "You Give Love a Bad Name" is sort of etched in my mind as a high school song. Bruce just didn't have the voice for this one. He gave it a good try, but it just didn't happen. Still, Jon Bon Jovi is one hell of a performer and this song proved it. Bruce sounded much better on "Wanted Dead or Alive," even improvising a bit. Richie Sambora had this look on his face while Bruce sang, as if to say he was proud to have Bruce sing this song. I was sitting next to two girls that were screaming so loud during "Livin' on a Prayer" that they lost their voices. Honest. And thank God!

"Backstreets" is my favorite song, and it was sung to perfection. Bruce worked the crowd over on "Badlands." Max was banging the drums like a madman, he had a smile from ear to ear and played great! The thing I remember most about "Born to Run" is Danny DeVito. He wasn't out on stage, but I could see him off to the side with a tambourine, singing the entire song—he was like a little kid back there. Everyone was having such a great time. I even heard a roadie report Bruce as saying he hasn't felt this good since his son was born! —Adam Moore

STEVE'S COMMENTS: Emotions were riding high all night, first because of the reason for this show, and second, of course, because of the music they played. Everyone thought that this was going to be Bon Jovi's show with Bruce adding some songs. But clearly, it became a tour de force ensemble, with everyone contributing their most recognizable songs and Bruce surprising everyone with his set list and enthusiasm. I was also struck by the camaraderie between Bruce and Bon Jovi. They looked like brothers throughout the show, hugging each other constantly, Bon Jovi playing on most of Bruce's songs and vice versa. Richie

Sambora also was in the mix and seemed to know all of Bruce's songs as well. The electricity on stage was felt in the audience, and it was clear that everyone was not only playing for a good cause, but they were also really into playing with each other.

"The Promised Land" was the first big shock for me, as Bruce counted off and played the opening intro on his harmonica. Gone was the new take on the song from the *Tom Joad* tour, and with Max behind the drums, it was practically E Street, 1978. "The Promised Land" never sounded better. After "Long Time," everyone left, surely to come back for a few encores, but I thought that even if that was it, it was a great show with Bruce in fine form. But the best was yet to come. After "Wanted Dead or Alive," the E Street Band guys returned with Clarence in the background. I was not prepared for what came next. Bruce had his back turned to the audience and was quietly counting off to the band, strumming his guitar quietly. Once the crowd settled down, it was apparent that Bruce and Danny were playing the opening riffs to "Backstreets." I don't know the last time Bruce played it, but the crowd just exploded. "Born to Run" was unbelievable. I know most of the people in the audience could not believe what they were seeing. Clean-shaven, and with his beret now off, Bruce was cooking. It could have been the middle of the *Born in the USA* tour or even before, with Bruce pounding his guitar, sharing his mic with Steve, standing next to Clarence as he played his solos, leaping to end the songs. —Steven Gelobter

MITCH'S COMMENTS: As Bruce sang "Backstreets," Bon Jovi was playing rhythm guitar staring at Bruce in awe and mouthing all the words to the song. The "original" version of "The Promised Land" was one of the best I've ever seen. Bruce's foot-stomping harmonica solo was incredible and spirited as he faced Max to end the song. Another real highlight for me was Bruce and Southside trading lead vocals on "The Fever." Bruce was originally sitting in the back when Southside started. I don't believe he was supposed to play the song, but the crowd pleaded for it, and Bruce ran out once it started. Little Steven singing was a big treat. I mean, what does he do all year? He's a great talent, but we never get to see him on tour! To see Steve sing all those songs he wrote for Southside was a real treat. —Mitch Greenbaum

CHRISTINE'S COMMENTS: I was fortunate enough to get let in, after only having missed the first few songs. I walked in right in the middle of "Tenth Avenue," just before the Big Man joined the band. I was about 20 feet from the stage, and seeing Bruce—all clean-shaven, slim and trim—was enough to send me into the stratosphere. He didn't come out again until his duet with Patti, which was nice and, I assumed, the tone of the show. I never expected him to rock out as he did. "The Promised Land" was rollicking, and then "Bobby Jean"—with Little Steven, no less. It was overwhelming. It was all wonderful for me, as someone who has dreamed about the day I would finally see him perform with the E Street band. I began to cry when the first mournful notes of "Backstreets" sounded. That was the most surreal part of the night, and I think everyone felt that way. "Born to Run" was another huge shocker and by far the most exhilarating experience I have ever had in my entire life. It blew the roof off. Rocked the rafters. I was like a limp rag when they were through. Springsteen & Co. obliterated any fear in my mind that they may have passed the age to really rock and roll. I swear to you, they played like it was 1975. By the time "Thunder Road" was performed, I was at the stage, just a few feet away from Bruce, and I couldn't even stand—I just leaned against the stage and tried to soak it all in. The only way I can sum it up is to say this: It was a time warp. You would never know these were nearly fifty-year-old men singing twenty-year-old songs. They played their souls out. —Christine Vaccaro



BRUCE SPRINGSTEEN

25 YEARS of RECORDED HISTORY

1998 marks 25 years since the release of Bruce Springsteen's first album, *Greetings from Asbury Park, NJ*. While that might otherwise be an arbitrary (if impressive) number, the Rock and Roll Hall of Fame makes the milestone a real cause for celebration. You can't get in without it. The Hall's criteria is that 25 years must have passed since the release of an artist's first album—years of performing prior to the recorded debut don't count—before nomination can occur. Though there's been some confusion about this among fans, that's *nomination*—the actual induction occurs in January of the following year. With Springsteen finally coming over that rise on January 5 of this year, his nomination seems imminent this fall for the official ceremony held in January 1999. With this issue, *Backstreets* begins the countdown to Springsteen's induction, a series covering his 25-year road to the Rock and Roll Hall of Fame and the rock 'n' roll history made along the way.

The Story So Far

In May of 1972, Springsteen auditions for John Hammond at CBS Studios in New York. Hammond makes an offer the next day, and Clive Davis signs Springsteen to the label in June. Though Hammond and manager Mike Appel both imagine Springsteen as a solo artist, Bruce himself is adamant about recording with a band. Preparing for his first album, Springsteen brings in David Sancious on piano and organ, Garry Tallent on bass, Vini Lopez on drums, and Clarence Clemons on sax. The band rehearses in Point Pleasant, NJ, while the sessions take place at 914 Sound Studios in Blauvelt, NY, in June or July. The official report has it that the album took three weeks, but Lopez has claimed that basic tracks were laid down in one day, and the entire sessions took no more than a week. *Greetings from Asbury Park, NJ* will be released at the beginning of the new year. Though David Sancious played on the record, he would not join the band for live performances until later the following year. On November 12, 1972, Springsteen's new E Street Band—featuring Clemons, Lopez, Tallent, and Danny Federici on organ—play their first gig in York, PA.

PART ONE: 1973-1975



PHIL CECOLA PHOTO

1973

With *Greetings* completed the previous summer and bursting out of the gate in January, 1973 brings two albums released in the same year—a feat Springsteen would not come close to duplicating for nearly 20 years.

January

Springsteen and the E Street Band spend the entire year touring up and down the East Coast, to Florida and back, and even making it to the West Coast for a few shows. They start off



the year with the first of many appearances at what will become a favorite venue, the Main Point in Bryn Mawr, PA. During the course of this stand, on **January 5**, Springsteen's debut album *Greetings from Asbury Park, N.J.* is released. Lester Bangs reviews the record in *Rolling Stone*: "...He's been influenced a lot by the Band, his arrangements tend to take on a Van Morrison tinge every now and then, and he sort of catarrh-mumbles his ditties in a disgruntled mushmouth sorta like Robbie Robertson on Quaaludes with Dylan barfing down the back of his neck. It's a tuff combination, but it's only the beginning. Because what

makes Bruce totally unique and cosmically surfeiting is his words. Hot damn, what a passel o' verbiage!... Bruce Springsteen is a bold new talent with more than a mouthful to say, and one look at the pic on the back will tell you he's got the glam to go places in this Gollywoodlawn world to boot...." *Stereo Review's* Steve Simels picks the album as one of the ten best of the year: "Despite the kiss-of-death 'new Dylan' hype that Columbia has given him, and despite the fact that most of the current crop of singer/songwriters give me a swift pain, I have no doubt that this kid's really got it.... His music is an absolutely haunting kind of mutated sleazy R&B, and his band is fantastic. It all reminds me of what Van Morrison might be doing if he ever stopped whining."

February - April

Constant gigging takes Springsteen and the band to the West Coast, including opening shows for Paul Butterfield and Blood, Sweat and Tears. On **February 23**, Springsteen's first single, "Blinded by the Light" b/w "The Angel," is released. The **March** issue of *Crawdaddy* features an article by Peter Knobler titled, "Who Is Bruce Springsteen and Why are We Saying All These Wonderful Things About Him?" Knobler describes a recent New York show at Kenny's Castaways: "Bruce Springsteen was headlining and there weren't a dozen people there who knew who he was. Outside, on the hand-drawn marquee, they'd misspelled his name.... But when he began to sing it was like the ocean had calmed out and you knew a storm was brewing by the way it pricked your skin...." **April 24** finds the boys back at the Main Point, a show recorded for later broadcast on WMMR. On **April 28** the band opens for Chuck Berry and Jerry Lee Lewis. They also serve as the backup

band for Berry with no preparation, a situation Bruce described as "total panic," scrambling to figure out what key he was playing in. More than 20 years later the band would face a similar situation with Berry at the Concert for the Rock and Roll Hall of Fame.

May

Springsteen and the band record "The Fever" at WGOE Studios in Richmond, VA. The song is one of six tracks later pressed and sent to the U.K. music publisher, Intersong, as a publishing demo. Appel later tells *Backstreets*, "He'd write a slew of songs. We didn't take that one as seriously as it was just one more that we did a demo of." Springsteen eventually gives the song to Southside Johnny, and his own version goes unreleased. Springsteen's second single, "Spirit in the Night" b/w "For You," is released on **May 11**.

June

For the first half of June, Springsteen and the band open for Chicago on a tour hitting large venues like the Spectrum and Boston Gardens. The Chicago tour finishes **June 14-15** with Bruce's first Madison Square Garden appearances—and his last for

several years. Springsteen later told Paul Williams, "I did that [Chicago] tour because I had never played big places. And I said, 'I ain't gonna say no because I don't know what they're like.' So we went and played it, about 14 nights in a row. I went crazy—I went insane during that tour. It was the worst state of mind I've ever been in, I think, and just because of the playing conditions for our band.... I couldn't play those big places.... It had nothing to do with anything that had anything to do with me, those big arenas. So I won't go to those places again. That was it. Usually we won't play anyplace over 3,000—that's the highest we want to do. We don't want to get any bigger. And that's even too big." A week after the Chicago tour, the band is back at a smaller venue, Fat City in Seaside Heights, NJ. These shows, **June 22-24**, mark David Sancious's first shows with the E Street Band.

July - August

After the first record's poor sales, a performance at the CBS Records Convention in California does not go well. Combined with the Chicago tour, this seems to put the final nail in Springsteen's coffin—at least for record executives. Meanwhile,

*The most important
new voice of Asbury
Park, New Jersey.*

*And perhaps the
'70's as well.*

BRUCE SPRINGSTEEN'S DEBUT ALBUM
ON COLUMBIA RECORDS AND TAPES



*Bruce Springsteen
Greetings from
Asbury Park, N.J.*

KC 3/1903

CLIVE DAVIS

President of Columbia Records who signed Bruce Springsteen to his record deal in 1972:

When Bruce finished the first album, I listened for a breakthrough radio cut and didn't hear one, so I called him. I said, "You know, everybody needs a breakthrough cut. Have you thought which could be yours? Because I'm not sure if you have one." Most artists, if you discuss that, get very defensive, but he said, "You know, you're right. Let me spend some time with this." And he went back and wrote "Blinded By the Light" and "Spirit in the Night."

I recently received an award, and I was very gratified when he honored me by saying if I hadn't questioned the presentation of the

album, he wouldn't have written those songs.

When Bill Graham closed the Fillmore East, the leading rock emporium in New York City, all sorts of articles came out questioning whether rock was dying. Well, I took over the Ahmanson Theater in L.A. and put a show together to show the vitality of the music. I mixed Springsteen with the Mahavishnu Orchestra and Miles Davis. That performance was in 1973. There Springsteen stood, just a solitary figure, and I remember saying to him, "You have such a big stage here. You're used to playing smaller places like Max's Kansas City. Can you make use of this huge stage?" And he said, "I'm not interested in making use of it."

Well, that was the last time I saw him until 1975 at the Bottom Line, where I brought Lou Reed to see Springsteen and the E Street Band. It was a Bruce Springsteen I

never had seen before, where he was literally jumping on tables and running from one side of the stage to another. He was mesmerizing. That night he became a rock 'n' roll animal and fulfilled his own visions of what he wanted to be. He grew into the most exciting rock 'n' roll performer live. He evolved on his own into an electrifying performer.

But signing Springsteen, I never really knew the totality of what the artist could grow into. I knew about his writing skills, his poetry and lyrics, but I did not know this solitary figure would grow into the incredible live performer he would become. You sign people you feel are unique and have vision—like Patti Smith—but you don't know everything they will become as they evolve.

—Interview by Robert Makin

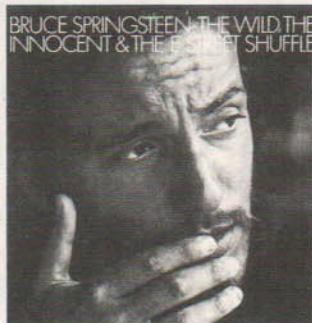
The Main Point, 1973



Springsteen and the band record for *The Wild, the Innocent & the E Street Shuffle*, once again at 914 Sound Studios. In addition to Clemons, Federici, Lopez, Sancious and Tallent, Richard Blackwell guests on congas and roadie Al Tellone on sax. While in the midst of the sessions, the band still keeps up their concert schedule, including a legendary **July 31-August 2** stand at My Father's Place in Roslyn, NY. It is their constant gigging in these early years that allows the band to survive at all. They do, however, cancel a series of dates in Texas in order to complete the record. In the months to come, Texas will become one of the first regions outside of the East Coast to show particularly strong support for Springsteen. On **August 25**, Neale Vitale writes in the *Boston Globe*: "The last two numbers cut for [*Greetings*], 'Blinded by the Light' and 'Spirit in the Night,' begin to reveal the shift from emphasis from the words and on to treating the music more as an equal element, creating a more unified 'whole.'" The new Bruce Springsteen record, slated for an October-November release, should carry this changeover even farther, closer to what was in evidence at Oliver's at mid-week. The

set began with a slow acoustic number, with Bruce accompanied by his own guitar and an accordion.... But slowly, as the rest of the band joined in (adding so tasty bits of sax, organ, piano, bass, drums, mellotron and vocal harmonies), things turned more funky, as they slid into an updated rhythm 'n' blues style, modernized by a shot of rock 'n' roll."

September - December



With the record completed, the band tours non-stop on the Eastern Seaboard. On **November 5**, *The Wild, the Innocent and the E Street Shuffle* is released. Ken Emerson

NORMAN SELDIN

Leader of the Red Bank-based rock 'n' soul group The Joyful Noise, whose members included a pre-E Street Clarence Clemons:

We were playing at the Beacon Manor in Point Pleasant Beach. Bruce came in to hear how Clarence sounded, and he wanted to do a couple of songs. I turned to my guitar player and said, "Let him use your guitar." He said, "I don't like anybody to use my guitar. I don't know if he's any good." I said, "If he's no good, I'll double your night's pay. If he hurts your guitar, I'll buy you another one." He either didn't know who Bruce was or he didn't want to acknowledge him.

So we ripped into some rock 'n' roll, like Chuck Berry, and Bruce torched. He always carried that charisma with him. When Bruce came in a second time, everybody in the place knew who he was. My guitarist just handed him his guitar and said, "I guess I'm taking a break."

Then Clarence came to me one night. And we had so many bookings that the Joyful Noise was turning down nights. And Clarence had become a dominant part of the show with me, just like he would with Bruce. He wanted to give me two weeks notice. It flipped me out. I was real aggravated, because we had worked it into such a strong thing, I didn't think two weeks was enough. So he stayed four weeks.

I didn't see Clarence again until 1978. He came to sit in with me. At the time, I had the other guys from the E Street Band sitting in with me all the time: Miami Steve Van Zandt, Garry Tallent, Max Weinberg. It was like me playing with the E Street Band.

—Interview by Robert Makin

"If he's no good, I'll double your night's pay."

reviews the album for *Rolling Stone*: "*The Wild, the Innocent & the E Street Shuffle* takes itself more seriously [than *Greetings*]. The songs are longer, more ambitious and more romantic; and yet, wonderfully, they lose little of *Greetings*' rollicking rush. Having released two fine albums in less than a year, Springsteen is obviously a considerable new talent.... Springsteen is growing as a writer of music as well as of words. The best of his new songs dart and swoop from tempo to tempo and from genre to genre, from hell-bent-for-leather rock to luscious schmaltz to what is almost recitative. There is an occasional weak spot or an awkward transition, but for the most part part it works spectacularly, and nowhere to more dramatic effect than on 'Incident on 57th Street,' the album's most stunning track, a virtual mini-opera about Johnny, a 'romantic young boy' torn between Jane and the bright knives out on the street. Springsteen never resolves the conflict (if he ever does, his music will probably become less interesting). Instead he milks it for all it's worth, wrapping up all the song's movements and juxtapositions with his unabashedly melodramatic and loonily sotted Sloppy Joe voice." Very

little is done to promote the LP, but critics still show considerably more enthusiasm for the album than the record company, and *Wild & Innocent* earns universally high praise. On **November 6** Bruce and the E Street Band appear on the same bill with Roy Bittan at Max's Kansas City in New York, Bittan playing with Niki Aukema's band. On **December 27-30**, they end the year as they began, with a stand at the Main Point in Bryn Mawr.



Top Ten Outtakes 1973-1975

BY CHARLES R. CROSS

The short span of time between *Greetings* and *Born to Run* represents by far the most prolific period of time in Bruce Springsteen's career as a songwriter. In these three years—though *Greetings* came out in 1973 the songwriting timeline I'm considering would stretch from late 1972 through early 1975—Springsteen wrote more songs than in the next 20 years. The list of known songs alone takes up almost six pages in the *Backstreets, Springsteen: The Man and His Music* book, and to that body of knowledge we are constantly adding new titles.

Literally hundreds of these early songs have eventually leaked out to tape collectors, but there are hundreds of others that we've never heard. Springsteen was writing at least a song a day during this era; many of those songs were never recorded in a studio and may only exist in demo form or as a lyric sheet. Since Bruce released three albums in this stretch of time, a pattern he's not repeated since, there are also a large number of officially released songs from this period that themselves have yielded numerous outtakes and alternative versions.

Whittling down this wealth of material to the ten best outtakes is no easy task, considering that there are at least 50 bootleg CDs that cover this period, and countless other tapes that have yet to make it to a bootleg. I've concentrated here mostly on songs that are more common, rather than singing the praises of gems like "Shoot-out in Chinatown," which will probably never be commonly available.

1. IF I WAS THE PRIEST

First recorded on May 3, 1972, at the legendary Hammond Demos session, this was the song that most impressed John Hammond and, in doing so, changed the course of Springsteen's career. Though many latter-day Springsteen fans find the early demo material heavy-handed, and some music critics have described it as overwritten (with too many lyrics stuffed into each song), the wealth of images that poured forth from Springsteen during these early demos was never again matched. With its direct telling of Catholic guilt, this is one of Springsteen's most powerful songs ever. I've always loved hearing Bruce play piano, and his voice on this song is so young and tender I find it intoxicating. There has yet to be a stellar bootleg released of the Hammond demos (strange, considering there are incredible tapes out there) but the best current place to find this is *The Unsurpassed Springsteen, Vol. 3* (Yellow Dog).

2. SONG FOR THE ORPHANS

Originally recorded as part of the London Publishing Demos in the summer of 1972, Bruce thought enough of this song that he considered it for all three of his first albums. It's also known as "Song of the Orphans" and is most commonly available on the two-CD set *The Early Years*, in spectacular quality.

3. MARIE

Another recording from the London Publishing sessions, "Marie" is one of the sweetest and most innocent songs Springsteen ever wrote. On this early material his voice has more range than he'll ever have again, partially because he tries to hit high notes. On "Marie" he misses the note but leaves us with a performance that is intimate and touching. Again, found on *The Early Years*.

4. YOU MEAN SO MUCH TO ME

This is one of the great songs that Springsteen gave away to

1974

No new records in 1974, but several crucial events transpire. Springsteen meets music critic Jon Landau and begins a friendship that will have a dramatic effect on his music. By the end of the year, after several personnel changes, the E Street Band's legendary lineup is almost complete.

January-March

Bruce and the band begin the year with gigs in Boston on **January 4-6**, where "Rosalita" becomes a live staple; before long the song will become the band's standard set-closer. On **February 12**, Vini "Mad Dog" Lopez—who has played with Springsteen since 1969 in Child, Steel Mill, Dr. Zoom and the Sonic Boom, and the Bruce Springsteen Band—plays his last show with the E Street Band at the University of Lexington. It seems Lopez is fired for stylistic reasons, though he later tells *Backstreets*, "Back then I felt we were getting a raw deal from our manager, Mike Appel. I didn't hide my resentment. I let [Appel] and everyone else know it.... We were being cheated. Well, Mike Appel's brother and I had a few words. I pushed him and he went down. After that I was told to leave the band." Shows in Toledo, OH, and Columbus, OH, are cancelled. Sancious suggests a friend of his, a drummer named Ernest "Boom" Carter. Carter auditions at Tallent's parents' house and gets the job. After less than two days of rehearsal, Carter plays his first gig with the E Street Band at the Satellite Lounge in Cooktown, NJ, on **February 23**. For two weeks in March, Bruce and the



band hit Texas, followed by a stop in Arizona. Phoenix is the next non-East Coast market to really show support as Springsteen's popularity spreads. The **March 24** show at the Celebrity Theater—one of the biggest Bruce has headlined up to this point—sells out. Springsteen tells the *Phoenix New Times*, "We have never in my life gotten receptions like this latest tour. It just doesn't happen.... Who the hell thought that anybody was going to come see us in Phoenix, Arizona?"

April-June

On April 10, the second night of several at Charley's, a club in Cambridge, MA, Springsteen meets Jon Landau for the first time. Springsteen is outside reading a copy of Landau's review of *Wild & Innocent* in the window when Landau introduces himself as the author. Landau is also in attendance at the Harvard Square Theatre, again in Cambridge, on **May 9**. Bruce opens for Bonnie Raitt after she agrees to let him play his full two-hour show—the only way

THE NEW SATELLITE
LOUNGE

★ presents ★

★ BRUCE ★
SPRINGSTEEN

ONE SHOW ONLY
FEB. 23, 1974

Call 758-7133 For Info

All Tix \$5.00

Tix Available at Perlmutter's, Trenton
Red Hen, Philly, and at The Club

he'll play a non-headlining gig at this point. The May 9 show inspires Landau to write his now-legendary piece on Springsteen for his "Loose Ends" column in *The Real Paper*, published on **May 22**. Columbia, unhappy with Springsteen's record sales, singles out one line from Landau's long story to be used in a marketing campaign: "I saw rock and roll future and its name is Bruce Springsteen." The line seems ready-made for ad copy, and taken out of context and used in a heavy campaign advertising blitz it becomes both a needed spur to record sales and the bane of Bruce's existence. "Born to Run" most likely debuts at this Boston stand. This is the first song for the new album that Bruce and the band begin recording this month at 914 Sound Studios. The recording of this song alone stretches out over much of the summer. After a few Ohio shows at the beginning of **June**, the band is off the road and most likely in the studio for the remainder of the month. "Boom" Carter later recalls, "Recording was like trial and error. Bruce had so many different ideas about how the songs should sound. I think we tried them all and then some."

July-August

Springsteen and the band play **July 12-14** at the Bottom Line in New York, NY, where a jazzy "Jungleland" debuts. A **July 30** performance at the CBS showcase at the Troubadour in Los Angeles is a very successful show. The Landau quote is having its impact, and from coast to coast more are being converted to the faithful. On **August 3**, Bruce opens for Anne Murray in Central Park, though Bruce is clearly the act that most came to see. According to Mike Appel, Murray's manager insists that she headline the show despite many warnings. Murray is booed off the stage by the few who remain after Bruce's set. In August, Bruce and the band—still including Sancious and Carter—finish recording "Born to Run," a song which took three-and-

a-half months in all to complete. Appel gives copies of the song to several D.J.s including Kid Leo in Cleveland and Ed Sciaky in Philadelphia, two important early proponents. The song becomes an underground hit and creates a buzz well in advance of the third album's release. On **August 14**, David Sancious and Ernest Carter play their last two shows as E Street Band members at the Carlton Theatre in Red Bank, NJ. They leave the E Street Band to form a jazz fusion group, Tone, that would include future E Street Band member Patti Scialfa on vocals. To fill the void, Springsteen runs an ad in the *Village Voice* on **August 23** for a drummer and keyboard player. Auditions, which bring over 40 applicants, are held at Studio Instrumentalist Rentals in New York, NY.

September

Through the auditions, Springsteen and the band find two musicians that fit the bill: drummer Max Weinberg and pianist Roy Bittan. Max and Roy will play with Springsteen throughout

the duration of the E Street Band (and in the case of Bittan, beyond). Several gigs at the beginning of the month have to be canceled to give the new lineup time to rehearse. On **September 18-19**, Weinberg and Bittan play their first shows with the band at the Main Point. These nights also mark the debut of the first female member of the E Street Band: violinist Suki Lahav, wife of *Greetings and Wild & Innocent* engineer Louis Lahav. The following night's concert at the 3,000-seat Tower Theater quickly sells out. Of the **September 20** performance, Bill Mandel writes in the *Philadelphia Inquirer*: "Bruce Springsteen and his E Street Band saunter on to a wild ovation and proceed to play two hours of music that can only be described as demolition derby high art. Hard to believe, with this reaction... that outside of pockets of Texas and California, Springsteen is



The Lone Star State welcomes the Boss

continued from previous page

continued from previous page

Southside Johnny. The song is familiar to fans for the many incredible live versions that Bruce and the band did in the early days. Though best known from the version on the Great Dane bootleg that shares this title, perhaps the best take on this song can be found on the new title *Dance, Dance, Dance* (E St.). This boot captures an incendiary 1971 Bruce Springsteen Band performance.

5. NEW YORK CITY SERENADE (ALTERNATE VERSION)

"New York City Serenade" was the song that helped form a million Springsteen friendships: back when I was 18, if you liked this better than "Rosalita" you were in the club of the hard-core. The song always reminded me of *West Side Story*. In concert, with Suki Lahav, it was an absolute show-stopper. Bruce did several early versions of this and titled them "New York Song" at the time. Most are over ten minutes long, and in that time span Bruce attempts his own Broadway musical. This track can be found on *The Early Years*, though the best version I've ever heard is an alternate studio take that has yet to be circulated.

6. THUNDERCRACK

Most early Bruce songs are more serious and thoughtful than his '80s output—it's almost hard to imagine "Cadillac Ranch" coming from the same person who wrote "If I Was the Priest." "Thundercrack" is a song that bridges that gap: it's an upbeat, fun song with lots of showy guitar-playing and vocal pyrotechnics. The E Street Band loved to play this little number and it was always a concert favorite. Best located on *Forgotten Songs* (Travelling Productions).

7. THE FEVER

Perennially voted one of the favorite unreleased Springsteen songs in polls of *Backstreets* readers, this is an unqualified classic. Though Springsteen again gave it away to Southside Johnny (whose version matches Bruce for quality), he played it live often enough that some novice fans think it's a released number. FM radio stations in the seventies made it a staple, so great tapes exist. The best CD source for this is still *Forgotten Songs*, though numerous live versions are worth tracking down.

8. ZERO AND BLIND TERRY

With "Zero and Blind Terry" Springsteen began refining his songwriting, focusing more on character and narration rather than a jumble of metaphors (e.g. "Blinded by the Light"). This is one of the great "stories" in the Bruce Springsteen canon. There is even an outtake of this outtake: an earlier version was called "Phantoms" and features even more of a sweeping world-view. *Forgotten Songs* is again the best source at present.

9. A LOVE SO FINE

This is one of the few *Born to Run* outtakes that could have easily gone on the album without affecting the overall theme. It's another fun song; another chance for the E Street Band to strut their stuff. Though it's on several CDs, the new release *War and Roses* (E St.) is best.

10. THUNDER ROAD (ALTERNATE)

There are alternate takes of every song on *Born to Run*, but my favorite has always been the slowed down, acoustic "Thunder Road," a song that is more about defeat than victory, about lost love rather than found love. Though there are several outtakes of this song commonly available, this version is obvious because in the first line Bruce identifies his heroine as "Chrissie." *War and Roses* has an excellent version. But it's not just the fact that the lyrics are different—it's the whole tone, the whole approach to the song that differs. It is such a transformation that it leaves you forever reconsidering the song as released. And like the best of the Bruce Springsteen outtakes, it leaves you wanting more.

"I SAW ROCK AND ROLL FUTURE AND ITS NAME IS BRUCE SPRINGSTEEN!"



almost unknown in the country except for the Philadelphia area. This Philadelphia-area popularity may be explained by the nature of Springsteen's music, which is related on many levels to the type of rock music that came out of Philadelphia and dominated the country during this city's first rock flowering.... Bruce Springsteen and his band produce what is, to my mind, the best rock and roll available today.... Bitan and Weinberg are new members of the band. Friday night was the newly-constituted group's first gig after four weeks of rehearsal (except for a warm, friendly, old-boy warm-up at the Main Point Thursday night) and the band was as tight as ever, which is very tight."

October - December

Back at 914 Sound Studios, Bruce

Union, NJ
September 22, 1974



and the band—now with Max and Roy—record "A Love So Fine." The song is considered for the third album but never released. Gigs through the end of the year include Bruce's first headlining show at a large hall in New York—Avery Fisher Hall on **October 4**—and another swing out to Texas. More shows in the Northeast follow, and more recording at 914. With the third

album far from complete and *Greetings and Wild & Innocent* seeming to languish, two things provide Springsteen's saving grace: FM airplay of "Rosalita," and Philadelphia's support of *Wild & Innocent*. By November of 1974, the second album has sold roughly 150,000 copies, but the large portion of those sales coming from Philly demonstrates to the label the power of Springsteen's loyal

fan base. On **November 8**, the *New York Times* reports that Jim Cretecos, co-producer of the first two albums, has "dropped out"; Springsteen says, "If we could find a producer who really understood us and who could teach us something new, then fine. Otherwise Mike and I'll do it. Possibly the next album will start bringing studio and stage together, will capture both worlds."

SHORE MEMORIES

STEVE SCHRAEGER *Drummer for such Asbury bands as Cold Blast & Steel, Cahoots, Hot Romance, the Boppers and the Lost Leader Band:*

My first professional gig was in Cold Blast & Steel, opening for Bruce & the E Street Band, the last time they played The Student Prince. I had just gotten out of the Army—I think Bruce's second album was just out. I remember I was so nervous, but as soon as we hit that first note, I thought to myself, "Fuck yeah, I'm not going to kill people in Vietnam. I'm opening for Bruce Springsteen & the E Street Band!"

KENNY "MR. POPEYE" PENTIFALLO *The original Asbury Jukes drummer, who played in such early bands as the Jaywalkers:*

I was walking on the boardwalk in Point Pleasant Beach with Bruce and my son. It was around 1975. My son was about 5 years

old and he says, "Dad, can you win me this stuffed lion?" It was one of those things where you throw three balls for a quarter. So Bruce says, "Let me do it." Now, Bruce was an excellent softball player. So bing, bang, boom: he knocks the cans over and wins my son the lion. Everyone in Point Pleasant knew me, but they didn't know Bruce that well yet. So the kid behind the booth says, "You know, you look like Bruce." And Bruce says, "Bruce who?" And the kid says, "Bruce Springsteen! You don't know who Bruce Springsteen is?" And Bruce says, "No." I still have that lion. I had him autograph it. I knew he was going to be real big, but he wasn't big at that time. Bruce was like that. He didn't want to be known.

SONNY KENN *One of the Jersey Shore's most extraordinary guitar players and leader of Sonny & the Starfires with original E Street drummer Vini "Mad Dog" Lopez in the mid-1960s. He went on to form the Sonny Kenn Blues Band and Maelstrom with Southside Johnny Lyon and then the Wild Ideas, one of the hottest Shore bands of the 1980s:*

One time I went up to New Brunswick when Bruce was doing colleges. He was playing in the cafeteria. It was just after the second album was released, and he was doing tunes off that. The cafeteria was pretty filled. During the third song, he forgot the words. I thought it was cool that he stopped the song, laughed and apologized for forgetting the lyrics. He said, "Let's try this again," and when he continued on, everybody cheered. I've seen people forget lyrics and get all pissed off and yell at people, trying to blame others. He just turned it around and made it into a hero thing. He showed he was a human being and got the people on his side for it. There was no pretense with him, and I always thought that was pretty cool.

GEORGE THEISS *Frontman of Bruce's first band, the Castiles:*

In 1973 Bruce and I were on the beach in Long Branch with my wife and son, who was only two at the time. Bruce picked up my son and brought him down to the water. This big wave comes barreling in, and Bruce

1975

The breakthrough year. Grueling studio sessions eventually bring Springsteen's third album, *Born to Run*, to completion. The power of the record, the band's intense performance schedule and one of the most aggressive (and aggravating) rock 'n' roll publicity campaigns put Springsteen in the limelight; fame and hype prove to be two sides of the same coin.

January - March

While *Born to Run* won't be released until later in the year—and with the bulk of the recording process still ahead—Springsteen continues to try out the new material in concert. An embryonic "Thunder Road," at this point called "Wings for Wheels," debuts on **February 5** at the Main Point. The set list also includes "Born to Run," "She's the One," "Jungleland," and the eventual *BTR* outtake, "A Love So Fine." This concert, broadcast by Philadelphia's WMMR, soon becomes legendary through tape trading, and eventually is captured on one of the most famous bootlegs, *The Saint, the Incident & the Main Point Shuffle*. A month later, on **March 8-9**, the band plays their final shows for months in Washington D.C. These are Suki Lahav's last shows with the E Street Band, as Springsteen cancels a few remaining dates in order to tackle recording. Lahav continues to work with the band in the studio on the new album, but soon returns to Israel with her husband. The band won't resume playing shows again until July. With concerts their bread and butter, this is the longest Springsteen and the band had ever been off the road.

March - July

The *Born to Run* recording sessions kick into full gear. In **March**, at Bruce's request, Landau begins to help out in the studio. Resigning from his position as recordings editor at *Rolling Stone*, Landau soon joins Appel to co-produce the album. The *Village Voice* reports that Springsteen's third album is "projected for this month, but the work is barely underway." In **April**, at Landau's suggestion, the band moves from 914 Sound Studios to the Record Plant in New York. Springsteen described recording *Born to Run* as "the hardest thing.... I was going to cry over it so many nights. Really, I actually did." [See "The Lost Interviews, Part Two"] When the recording process

hits a wall on "Tenth Avenue Freeze-out," Miami Steve Van Zandt comes to the rescue. After other efforts fail, Steve provides the arrangement for the horn players (including Randy Brecker, Michael Brecker, Dave Sanborn and Wayne Andre)—even singing their parts to them to get it right, according to Dave Marsh. An old friend of Springsteen's, Van Zandt had played with Bruce in Steel Mill, Dr. Zoom and the Sonic Boom, and the Bruce Springsteen Band. When Springsteen reformed his band for *Greetings* in 1972, Van Zandt continued to play guitar with Southside Johnny, forming the Jukes. As Appel later tells *Backstreets*, "Miami Steve stepped in and took care of everything. He gave the record order. They needed direction, and he gave it to them. There was finally a way out." Though *Born to Run* has yet to be completed—final mixing takes place until shortly before the Bottom Line dates in August—Springsteen and the band emerge from the studio on **July 20** to play the Palace Theater in Providence, RI. The show includes the debut not only of "Tenth Avenue Freeze-out," but of Van Zandt as the E Street Band's new guitarist. With the addition of Miami Steve, the E Street lineup has solidified and will remain constant for nearly a decade. The band tours solidly through the end of the year. On **July 26** both *Greetings* and *Wild & Innocent* make the *Billboard* album chart for the first time, as excitement builds for the forthcoming album.

The *Born to Run* promotional keychain



August

Riding a wave of "hype" as well as growing critical acclaim, Springsteen's profile is perhaps the highest yet at a ten-show stand at the Bottom Line in New York City. He and the band perform five nights at the



JOHN SCHER *Owner of Metropolitan Entertainment, which promotes many venues throughout the Northeast. Scher promoted Bruce Springsteen concerts from 1970 to 1985:*

I met Bruce before *Greetings*, in 1970, when he was still in Steel Mill. I was a college student working part-time booking clubs and concerts. I was booking the Sunshine Inn in Asbury Park, and that's when I first met Bruce and Steve Van Zandt. They were a big club act down the Jersey Shore, but we were all too young and naive to think past playing clubs. I didn't recognize the emerging scene at the time, but it was a hell of a lot of fun.

Once the E Street Band formed, it didn't take a lot to realize that there was something really special happening—first in Bruce's songs, but also in the band. They were just one of the one of the greatest rock 'n' roll bands I've seen in my career. They worked on all cylinders. Springsteen was driving the car, but it was a finely tuned machine. One could argue whether individually they were good or great players, but together, it was magic onstage.

During the early days, before *Greetings*, Bruce was doing solo acoustic shows, and it didn't quite work. History may show that he would become the next Bob Dylan, the poet laureate of a rock generation, but he wasn't that then. He was the leader of a great rock 'n' roll band. That's not to say he didn't write songs with incredible imagery. For guys like me who had grown up in Jersey, who spent their summers at the Jersey Shore in the '60s, this guy was writing songs expressing our loves and disappointments and rhyming them to great rock 'n' roll. We were no longer ducking being from New Jersey, because Bruce made it a badge of honor.

Bruce would come to our shows in Asbury Park. I think he was living in Atlantic Highlands at the time. And I would ask him, what are you doing showing up at this show? What do you have to do with Todd Rundgren or Joe Walsh? Bruce was a guy who took in a lot of different music, but sometimes he just came to hang out. He knew that backstage we always would run a big barbecue. He was a friend of the court, and he got to have dinner. If we both were bored with a show, we'd walk on the boardwalk. I remember I was doing this show at the Casino Arena, and he brought me to see Southside's first show at the Pony in 1974.

I first knew that Bruce would go from a club act to a concert hall act in October of 1974 at the Capitol Theater in Passaic, which we ran for 15 years. It was a triple bill with John Sebastian, who was a big star. Dan Fogelberg was the opener, and Bruce was the middle act. During Bruce's soundcheck, I was sitting in the audience. It was amazing. They played for like an hour. Sebastian was a folk-rocker with a four-piece band. He was watching the whole soundcheck. Afterwards, he said, "John, can I see you a minute?" We walked backstage, he put his hands on my shoulders and said, "There's no way on earth I'm following that. I'm not closing the show. Can you convince him to close the show?" I said, "Are you serious?" He said, "I'm dead serious." So Bruce said, "Sure, I'll close the show." He was the second bill and he ended up closing. At that moment, I knew he was going to explode.

A couple of years later, he was a big star, and people started calling him the Boss—but never to his face. I remember walking from Convention Hall to Mrs. Jay's, on the other side of the boardwalk, to get a hot dog with him. This was around 1976. People were very respectful of him. They'd leave him alone.

But as we were walking, one out of every three would say, "Hi, Boss." Now, I never had heard anyone call him Boss to his face. So we got to Mrs. Jay's, and we sat down and got a hot dog, and I said, "You know what? I've never heard anyone call you Boss. Do you know that people have called you that for a long time behind your back?" He said, "Yeah, I know." "Did it bother you?" He said, "No. When I was growing up somebody else always was the boss. My dad had a boss. The boss had control of people's lives." Then he gave a big smile and said, "Now I'm the Boss." After that, everyone started calling him Boss.

—Interview by Robert Makin



The Bottom Line
August 13, 1975

club, **August 13-17**, with two sets per night; WNEW broadcasts the first set live on the **15th**. After failing to push the second album, Columbia buys a quarter of the tickets to these shows to distribute to music-industry types. Bruce does not disappoint. Dave Marsh reviews the shows for *Rolling Stone*: "Not since Elton John's initial Troubador appearances has an artist leapt so visibly and rapidly from cult fanaticism to mass acceptance as at Bruce Springsteen's ten Bottom Line shows. Hundreds of fans lined the Village streets outside the 450-seat club each night, hoping for a shot at 50 standing-room spots. It was a time to hail from New Jersey with pride...." Springsteen later told John Rockwell for *Rolling Stone*, "It went pretty ideally. The band cruised through them shows like the finest machine there was. There's nothin'—nothin'—in the world to get you playing better than a gig like that. The band walked out of the Bottom Line twice as good as when they walked in." The first single from the third album, "Born to Run" b/w "Meeting Across the River," is

released on **August 29**. Though perceived today as a huge hit, "Born to Run" spends a total of five weeks in the *Billboard* top 40, peaking at #23 a month and a half after its release.

September

Born to Run is released on **September 1**. It goes gold in a matter of weeks (officially October 8), and later platinum, peaking at #3 on the *Billboard* album chart. Greil Marcus reviews the record in *Rolling Stone*:

"It is a magnificent album that pays off on every bet ever placed on him—a '57 Chevy running on melted down Crystals records that shuts down every claim that has been made. And it should crack his future wide open.... There is an overwhelming sense of recognition: No, you've never heard anything like this before, but you understand it instantly, because this music... is what rock & roll is supposed to sound like...." Robert Hilburn writes

in the *Los Angeles Times*: "[Bruce Springsteen] is the purest glimpse of the passion and power of rock 'n' roll in nearly a decade. His *Born to Run* album comes to grips with the emotional essence of rock 'n' roll so well that I think it could give even Elvis chills.... the album may be less consistent from a pure songwriting standpoint than Springsteen's *The Wild, the Innocent and the E Street Shuffle*. But even in the album's

continued page 30



The *Born to Run* "script cover": an advance promotional LP with different type, and the original postcard enclosure and mailing envelope.



Born to Run: The Crooked Mirror

Backstreets recently unearthed several "lost" Bruce Springsteen interviews dating back to the mid-70s from the Columbia vaults. This, an in-depth account of the events surrounding the *Born to Run* sessions, is the second in a series of interviews from this under-represented period, with more installments to come in future issues. The following is from a conversation with a Dutch interviewer—whose identity is unfortunately unknown—conducted shortly after the release of *Born to Run* in 1975, with Springsteen fresh from the "inhuman" ordeal of making his third record.

BRUCE SPRINGSTEEN: That's a very hard record to play live, the new record. Because the situation I was in at that time, on that record, that comes out more. For me it does anyway.

INTERVIEWER: *I can bear that in some lines, the tension.*

The tension making that record I could never describe. It was killing, almost; it was inhuman. I hated it. I couldn't stand it. It was the worst, hardest, lousiest thing I ever had to do.

Were there pressures outside yourself?

You would tend to say yes, but I've come to decide that... no. I know myself enough to where I know that in a way I didn't care if it was late, I didn't care if the record company didn't like it. For me to say, "Yeah, it was the tensions put on me by the press, or by the record company...." I would tend to say that what made the record so hard was *me*.

You had to prove yourself against yourself. There was no audience at all that could relieve you by being receptive and getting you back three times. You were the yardstick.

And with myself, I'm never satisfied. I push myself hard all the time. I really don't know why. Like the thought of doing an intermission never, ever crossed my mind. Not until someone said the Allman Brothers did one (laughs)—not until today, or yesterday! It never crossed my mind. I *never* did an intermission in my life. I figured, what do you need an intermission for? If it's going perfect, if the band is running like it should run, it should be just a long, long set. And I just thought about it, I just thought about it this morning. What would happen if we did this? We could actually do more. If we did an intermission, we could play more songs! Do more! But I was never into this logical approach. The idea was: that's the human way to do it. And I'm not into that (laughs). I was into this other way. Anybody can do it that way, I don't want to do it that way. Which in a way is self-defeating.

And the same thing went for the album. The album couldn't be easy. It just could not be easy, and it wasn't. It was the hardest thing. You don't know. I was going to cry over it so many nights. Really, I actually did. The other day I was in this hotel in New York, the Holiday Inn. I was there for the whole summer, and this little room—not even the size of this room—was like the worst room in the world. That was the worst room they had. The mirror was crooked. It wouldn't go straight for nothin'. The sucker was as crooked as could be; it just hung crooked. Couldn't get it to hang right. It just blew my mind after a certain amount of time. The other day this drove me nuts. It was the album that mirror became—it was crooked, it just wouldn't hang right!

Karen was with me. She was going nuts. She went crazy several nights. I'd be in the studio eight hours, come home at five, and she was going crazy. Because she had come from Texas, didn't know anybody, didn't know any place to go, she just sat in the Holiday Inn all summer, in this one room, and she went nuts. So it went on and on, night after night. The album was beating me to death, then I had this relationship going on that

was murder. It was the heaviest. I told her I could understand exactly how she felt; she was in this hotel room for hours and was seeing me only at night. Early in the morning and at night. She didn't know anybody else, so of course she'd get mad at me, even if she understood what was going on. So that got insane, the whole thing, it was really, like, freak-out time.

Then, even as we got towards the end, the end of the album lasted for like two or three weeks! It was going to be over for *weeks*—it would be over "the next day," for weeks and weeks. I'd be gone for two days from the Holiday Inn, and I'd come back and all she'd say was, "Is it over?" (laughs). I'd say no! No, it ain't over. I'd go back out, and I'd be gone for another two days.

I'd come back and I'd say, "This is it, got one more song we're gonna mix, I'll come back and everything'll be fine."

"Is it over?"

And I'd have to say no, it is *not* over. And this went on and on.

Finally I spent three or four days at the studio, 'round the clock. The last morning, I had a gig in Providence, RI, that night; that morning I was singing "She's the One" at the same time I was mixing "Jungleland" in another studio downstairs; at the same time I was in another studio, rehearsing the band for the gig that night. That's the truth. I almost died. There's a picture of it, this girl Barbara took a picture of it, and it's the scariest thing I've ever seen. You have to see the band. It should be on the cover of that album. Scariest thing ever. You ain't never seen faces like that in your life. She may have it. Because if she has it, it's something to see. You ain't never seen more messed-up, beat-down.... We were there for four days, and every single minute is in everybody's face. The light comes through the window, it's like ten in the morning, we've been up for days. We got a gig that night, we're rehearsing, and what's worse is, I can't even sing! Because I've been singing, trying to sing all these songs, and

I've got to sing that night. The picture just captures that moment. And then, we didn't get it done, even that day. I went home, "Is it over?"—we're leaving the hotel, we're packed—"Is it over?" I said no, it isn't over. I could've cried. I could've died when we didn't get it done. We walked out of that studio and I wanted to kill somebody.

And then you had to deal with that. Like me, if things don't happen right away in the studio, people get weird. I get real weird. People would walk out, they couldn't talk any more. Not because they were uptight at anybody, they just couldn't talk. Like [Jon] Landau, I'll never forget it: he was incredible, he made it the whole way, but the last day, we were doing the last song, and he walked out. Not mad, you gotta understand. Not mad, not uptight; it was not an *uptight walk-out*. He just drifted out the door. He went home. He says, "I sat there and realized there was nothing I could do, and if anything was going to happen that you guys were going to do it." And we sat there at that board mixing "She's the One." I think I was asleep, I think I slept most of the time. I know the engineer was awake; I know Mike [Appel] was awake. Mike is a great guy—he's always awake (laughs). But you've got to dig that that is where it was at sometimes on this record: you were great if you were awake! Because a lot of people were asleep, passed out. It was an ordeal.

What do you think of it now that it's finished?

Oh, I like the record. I hated it for the first few times I heard it, I wasn't going to release it. I was going to throw it out! I went nuts. I went crazy. But they were all really pro putting it out. People legitimately liked the record, which I couldn't fathom at the time, because I hated it so much.



RADIO BROADCASTS

August 30, 1972

Max's Kansas City, New York, NY
Recorded for later broadcast on the first King Biscuit Flower Hour, including "Mary, Queen of Arkansas," "Spirit in the Night" and "Bishop Dance." This is the E Street Band's radio debut.

January 10, 1973

WBCN Studios, Boston, MA
Springsteen's first major radio interview, plus acoustic set: Satin Doll/Bishop Dance/Circus Song/Song for the Orphans/Does This Bus Stop/Blinded By the Light.

April 24, 1973

The Main Point, Bryn Mawr, PA
Six songs later broadcast on WMMR: New York City Song/Circus Song/Spirit in the Night/Does This Bus Stop/Hey Santa Ana/Tokyo/Thundercrack.

May 31, 1973

WGOW Studios, Richmond VA
Six acoustic songs recorded in-studio by Bruce, Danny, Garry and Clarence: Satin Doll/Does This Bus Stop/Circus Song/Growin' Up/New York Song/You Mean So Much to Me.

June 2, 1973

WHFS Studios, Bethesda, MD
Five acoustic songs recorded in studio: Satin Doll/Circus Song/New York Song/Growin' Up/Mary, Queen of Arkansas.

July 31, 1973

My Father's Place, Roslyn, NY
60 minutes of the show are broadcast on WLIR: Sandy/New York City Serenade/Spirit in the Night/Does This Bus Stop/Saint in the City/You Mean So Much to Me/Thundercrack.

December 6, 1973

Childe Harold, Washington, D.C.
45-minute live broadcast on WGTB includes "Let the Four Winds Blow," "Kitty's Back," "For You," "Walking the Dog," "E Street Shuffle," and "Does This Bus Stop."

March 3, 1974

Gaston Hall, Washington D.C.
Show broadcast live on WGTB: Wild Billy's Circus Story/New York City Serenade/Spirit in the Night/E Street Shuffle/Walking the Dog/Sandy/Saint in the City/Kitty's Back/For You/Rosalita.

March 8, 1974

KLOL Studios, Houston, TX
Acoustic in-studio: Satin Doll/Does

This Bus Stop/Growin' Up/Mary, Queen of Arkansas/Wild Billy's Circus Story/Sentimental Journey/The Fever/Something You Got.

March 9, 1974

Liberty Hall, Houston, TX
Broadcast on KILT: Wild Billy's Circus Story/New York City Serenade/Spirit in the Night/Walking the Dog/Saint in the City/E Street Shuffle/Blinded By the Light/For You.

April 9, 1974

WBCN Studios, Boston, MA
Six songs acoustic in-studio: Satin Doll/Does This Bus Stop/Growin' Up/Wild Billy's Circus Story/Sandy/Rosalita.

June 3, 1974

The Agora, Cleveland, OH
Seven songs broadcast broadcast live on WMMR: Spirit in the Night/E Street Shuffle/Sandy/Tokyo/Rosalita/Let the Four Winds Blow/I'm Ready/You Never Can Tell.

November 3, 1974

WMMR, Philadelphia, PA
Interview with Ed Sciak includes demo of "The Fever" and pre-release tape of "Born to Run."

February 5, 1975

The Main Point, Bryn Mawr, PA
Concert broadcast on WMMR: Incident/Mountain of Love/Born to Run/E Street Shuffle/Wings for Wheels (Thunder Road)/I Want You/Spirit in the Night/She's the One/Growin' Up/Saint in the City/Jungleland/Kitty's Back/New York City Serenade/Rosalita/Sandy/A Love So Fine/For You/Back in the USA.

August 15, 1975

The Bottom Line, New York, NY
Early show broadcast on WNEW: Tenth Avenue Freeze-out/Spirit in the Night/Then She Kissed Me/Growin' Up/Saint in the City/E Street Shuffle/Every Time You Walk in the Room/She's the One/Born to Run/Thunder Road/Kitty's Back/Rosalita/Sandy/Quarter to Three.

October 17, 1975

The Roxy, Los Angeles, CA
Early show broadcast on K-WEST: Thunder Road/Tenth Avenue Freeze-out/Spirit in the Night/Pretty Flamingo/She's the One/Born to Run/Sandy/Backstreets/Kitty's Back/Jungleland/Rosalita/Goin' Back/Detroit Medley.

—Thanks to Mark Stricherz

SPRINGSTEEN

THE ROXY—OCT. 16-19



weaker tracks, you know you are in the hands of a major artist. In the best moments, you sense you are in the company of a potentially towering figure. The reason this is a more

important album than *The Wild, the Innocent...* is that it deals so forcefully with rock 'n' roll tradition. It tackles that tradition boldly on its own turf and Springsteen proves he is equal to the task.... Lester Bangs writes the review for *Creem*: "Out here in the midwest, where at this writing Springsteen has not even toured yet, you can smell the backlash crisp as burnt rubber in the air. Springsteen can stand the reactionaries, though, because once they hear this album even they are gonna be ready to ride out all cynicism with him. Because, street-punk image, bardic posture and all, Bruce Springsteen is an American archetype, and *Born to Run* will probably be the finest record released this year.... If I seem to OD on superlatives, it's only because *Born to Run* demands them; the music races in a flurry of Dylan and Morrison and Phil Spector and a little of both Lou Reed and Roy Orbison, luxuriating in them and as American moment caught at last, again, and bursting with pride...." The "official" *Born to Run* tour begins on **September 6**, as Bruce and the band play a sold out show in New Orleans. On **September 23**, Bruce celebrates his birthday with the debut of the "Detroit Medley."

October

When a bomb threat on **October 2**, in Milwaukee, WI, interrupts a show seven songs in, Springsteen and the E Streeters spend some quality time at a bar across the street. The "bomb scare" show resumes at nearly midnight, finding Bruce and the band noticeably "loose." The show

includes the live premiere of "Meeting Across the River." Two weeks later finds the band at the Roxy in Los Angeles, playing a West Coast equivalent of the Bottom Line stand. With eight shows over four nights, **October 16-19**, they play two shows per night. The first night's crowd is comprised largely of those with "connections": guests of *Billboard* magazine. The following night Jimmy Iovine tells *Meolody Maker*, "This isn't going to be like opening night... Bruce likes to work with his audience, and the first night the stars were too busy looking at themselves instead of the stage." Iovine captures every set from a mobile recording truck, with Appel and Landau often present to help monitor and give cues. "This is special Columbia Ampex magnetic tape," Iovine explains. "We start one reel ahead of the other to get a staggered start so if there's a breakdown we've still got

another tape catching the action." The early set on the **17th** is broadcast live—with Bruce declaring, "Ain't nobody here from *Billboard* tonight!"—and the early show on the **18th** will later be used on the *Live 1975-85* box set. In a publicity coup for Appel, Bruce appears on the **October 27** covers of both *Time* ("Rock's New Sensation") and *Newsweek* ("Making of a Rock Star"). *Time*'s recent 75th anniversary issue (3/9/98) listed the Springsteen cover as one of the most valuable issues of the magazine, at \$200, and the only one noted from the modern era (the next most recent was *Time*'s Marilyn Monroe cover from 1956).

November

With promotion enough for three records concentrated solely on Springsteen's third, the "hype"—as manifested in the dual magazine covers—begins to be overwhelming.



The Bottom Line
August 13, 1975

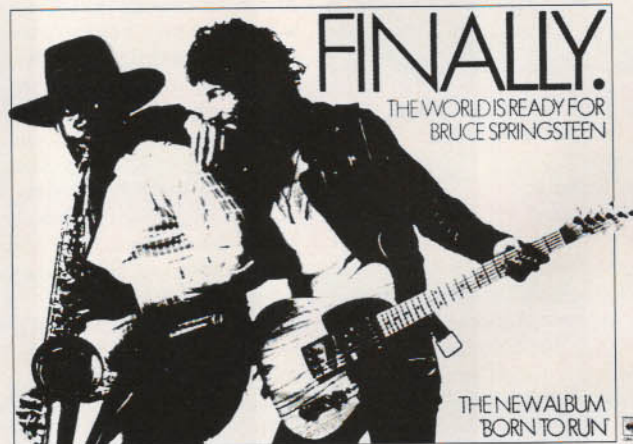


Springsteen is particularly unhappy, to say the least, with the label's heavy use of "the future of rock 'n' roll" quote. He says of the promotion, "I would like to strangle the guy who thought that up." Springsteen's first-ever European show finds the hype machine in full gear; when Bruce arrives in London, the venue (and much of the city) is plastered with posters that read, "Finally. The World is ready for Bruce Springsteen." According to legend, Springsteen explodes and tears every one down he can get his hands on. Buttons had been printed reading, "I have seen the future of rock 'n' roll at the Hammersmith Odeon" to be distributed for free at the show; Springsteen insists that plain *Born to Run* buttons be given out instead. That first London show on **November 18** is not up to par, with Bruce, by his own admission, very reserved. While reviewers don't exactly pan the show, many do suggest they know why it wasn't a knockout; the following day Robin Denselow writes in the *Guardian*: "I think he really might be the genius

his publicists and managers claim, but they've made it hard to show it. We certainly didn't quite see it last night." After shows in Holland and Sweden, with time to regroup, a determined Springsteen returns to the Hammersmith Odeon on **November 24** and plays longer than he'd ever played before: three hours, nine encores, 21 songs. This is the show Peter Gabriel described as the second-best concert he'd ever seen (Otis Redding was the first).

December

Bruce and the E Street Band return across the Atlantic and play dates in the Northeast U.S. and Canada. **December 12** sees the release of the second single from *Born to Run*, "Tenth Avenue Freezeout" b/w "She's the One." (The record does not crack the Top 40.) On the same day, the band plays "Santa Claus is Comin to Town" at C.W. Post College in Greenvale, NY. A recording of this definitive performance, which gets much airplay, is later released on a collection of children's songs, *In Har-*



mony 2 and later still as the b-side to "My Hometown." As the year draws to a close, Springsteen and the E Street Band head for the city that more than any other so far has shown the greatest amount of support. For four nights including New Year's Eve, **December 27-28, 30 and 31**, they

end the year—and the official *Born to Run* tour—with a series of shows at the Tower Theater in Philadelphia.
—Christopher Phillips

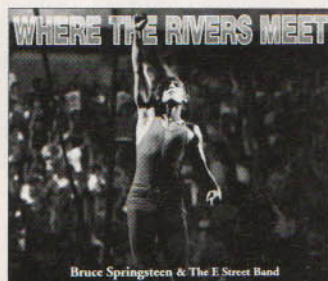
Next issue: 1976-1979, The Lawsuit Years and Darkness on the Edge of Town

ON COLLECT ING

By Richard Breton
and Lynn Elder

For the benefit of our readers, *Backstreets* magazine provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnists solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Unauthorized CDs are growing in numbers and with that growth, expect some real rip-offs—our advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance, and sound quality on a scale from one to ten, one being awful, and ten being quality generally found on legitimate releases.



•Where the Rivers Meet

(E. St., 3CD)

Sound: 9

Packaging: 9

Performance: 10

Everyone has their favorite part of the *Born in the U.S.A.* tour, but many will pick the 1984 section of the first U.S. leg. The album had just been released in June, and Bruce hadn't been forced to move into the stadiums yet. It would still take several more months and a couple more hit singles before the album would reach true "monster hit" status, and it was still too early for anyone to be mentioning "sellout."

Even this first U.S. leg could be broken up into sections. Sets varied over the course of half a year, and Bruce made distinctive

changes as he took the tour to every part of the country. This release is taken from the exact midpoint of the first U.S. leg, at the Civic Center in Pittsburgh, PA on September 22—one day before Springsteen's 35th birthday. Some feel that this section of the tour found Bruce at his peak. One would be hard-pressed to argue the point after hearing this set.

Highlights in the first set include "Spirit in the Night," a pounding "State Trooper," and nice versions of "The River" and "Trapped"—Bruce's spoken intro to "The River" includes the reference to "where the rivers meet" in Pittsburgh. The second set includes "Candy's Room," "Growin' Up," a great "Jersey Girl" and "Jungleland." The encores hit overdrive with the "Detroit Medley" as well as "Twist and Shout/Do You Love Me," and an early "Santa Claus Is Comin' to Town" as the final song of the night.

Since this was the night before Bruce's birthday, there are some special moments captured here as the big day approaches. These include references to "In the Midnight Hour" during "Glory Days" and Bruce's declaration to the band—with one minute to go before midnight—to "keep on rocking" as they launch into "Twist And Shout." But the most memorable moment is during the extra long band intros in the middle portion of "Rosalita." Bruce introduces Nils Lofgren, who promptly begins playing "Happy Birthday" while the whole crowd quickly joins in.

The only downside to this set is Bruce's voice, which seems to take a while to warm up. Luckily, Bruce is in much better voice for most of the show. There's also a bit of distortion during a bass-heavy version of "State Trooper," but it's not that bad.

There has been some debate about whether or not this is a digital recording, regardless, this is one of the best-sounding releases from the *BUSA* tour—this and *Kansas City Night* stand head-and-shoulders above the rest. With Bruce and the band playing a very different kind of set in Pittsburgh than in Kansas City, both make very worthy additions to a collection.

Fine bonus tracks here, also from '84, include "Independence

Day," "Sugarland" and "Street Fighting Man." With great packaging to top it off, you can't get much better than this.



•Lost in the Darkness of Love

(Gamble, 3CD)

Sound: 7

Packaging: 8

Performance: 8

At the dawn of CD bootlegs, one of the very first Bruce titles to be released—if not the first—was a 2CD set from the '88 *Tunnel of Love* tour. Since then, *Tunnel of Love* tour releases have been few and far between, but it seems the bootleggers are finally catching up. The *Tunnel of Love* tour is finally being recognized, and it's about time.

Doberman's *Home Of The Champions*, reviewed in *Backstreets* #57, was taken from the June 29, 1988 show at Feyenoord Stadium in Rotterdam, Holland from 1988. Gamble now releases *Lost in the Darkness of Love* from the previous night. The June 28 show in Rotterdam was not as great a performance, but this title is still a keeper. The Gamble set has better sound, and while the show on the 29th was full of surprises, this one is a solid example of a typical set on the European tour. With few other *Tunnel* boots to choose from, "typical" isn't necessarily a drawback.

Soundwise, this is a very good 1988 audience recording. The bar has been raised in recent years, however; the sound here is somewhat distant, and the crowd is quite noticeable. Highlights include "Adam Raised a Cain," and the great combination of "The River" and "Seeds." "Tougher Than the Rest" starts off the second set, which also includes "Who Do You Love" before "She's the One," as well as "Born to Be Wild" during "Light of Day." A great acoustic "Born to Run" is followed by a nice audience sing-along on "Hungry Heart." Jon Landau joins Bruce onstage for "Glory Days," and

the Horns of Love add nicely to the encores.

Bonus tracks round out the set, including "Chimes of Freedom," "Paradise By the 'C'" and "Can't Help Falling in Love" from the following night, as well as "Part Man Part Monkey" and "Love Me Tender" from London's Wembley Stadium on June 25.

Nice packaging includes photos taken from this particular show as well as picture discs that add a nice touch. While there are some great labels that specialize in Bruce Springsteen releases almost exclusively, fewer and fewer other labels even consider releasing Bruce titles. Let's hope Gamble keeps it up.

•Sony Studios

(Crystal Cat, 2CD)

Sound: 10

Packaging: 7

Performance: 8

Crystal Cat had previously released part of this same April 5, 1995, Sony Studios show on a title called *Sony and Tradewinds*. But that title included only the portion that had been broadcast on TV. Since then, two bootleg videos of the Sony Studios performance found their way out, each with more material and boasting great sound. The first video had mono sound and was still incomplete: the beginning of "Prove It All Night" was missing as well as an additional take of "Streets of Philadelphia." This first video was used by E. St. for their release, *Sony Studios, April 5th 1995*. The second video to leak had stereo sound and was more complete—and until now had never been released on CD.

This is one of those shows that seems more fun to listen to than to watch. The camera work on the video was rather boring, and the lighting was too subdued. Stripped of these video distractions, the performances shine.

But the real question: Is this release good enough to bother replacing the E. St. version? If all this title offered was the addition of the "Prove It All Night" intro and the additional, lesser take of "Streets of Philadelphia," the answer might be no. But the upgraded sound pushes it over the top. As I see it, I've already gotten my money's worth of enjoyment from the E. St. title, which is still a great set. This version is just plain better. ➔

CLASSIFIEDS

PERSONALS

MY BLOOD BROTHER, I'M THINKING OF YOU, and all the miles in between.... Buon viaggio, mio fratello, Dario. Lorenza.

LEANN IN MN: SURPRISE! TODAY JUST ROLL down the window and let the wind blow back your hair. Happy Birthday, best friend! 5/16. Love, Arlene.

I'M A NEW BRUCE FAN AND WELCOME correspondence with other fans. Mark Cooper, 1104 Swanbrook Dr., Fayetteville, GA 30215.

WANTED

WANTED: PHOTOS OF THE BALCONY IN NAPLES. Top Dollar Paid. Bernie Ranellone, (212) 239-2023. Lippyii@aol.com

HAVE LOVE, WILL TRAVEL. VETERAN FAN FROM Main Point days looking for one (or two) great seat(s) to any show. Rick, (215) 977-8334.

WANTED: POSTER FOR BRUCE SHOWS AT Brighton Centre, England (26/27 May 1981). Other River Tour memorabilia of interest, especially large/small "Tour 80-81" posters. Most 7" worldwide pre-1984 of interest. Good prices paid but prefer to trade. I have lots of live vinyl/regular 7"/12"/

LP/CD/promos/compilations/cover-versions/posters/magazines/books/T-shirts/badges/etc. Also Nils/Clarence/Southside/Steven/etc. Please send spare/want lists (SAE/IRC appreciated) to: Martin Ellis, 25 Toronto Terrace, Brighton, East Sussex, BN2 2UX, UK.

WANTED: I'M LOOKING FOR A COPY OF *Backstreets* #24, please. Maggie Powell, Am Damme 17c, 30826 Garbsen, GERMANY or e-mail: bmdkpowell@t-online.de

I AM LOOKING FOR THESE SHOWS: 10/29/84, L.A.; 10/21/96, AZ; 5/19/97, Zenith. Please send me your lists: visprop@aol.com or 1-312-944-6206. Brad.

FOR SALE

BRUCE! VINYL, POSTERS, BOOKS AND magazines. Send SASE for list to Ellisa, 1153 West Magnolia Ave, San Bernardino, CA 92411.

ISRAELI-MADE BRUCE SPRINGSTEEN RECORDS. Our company runs a mail order service for Israeli made records by many artists. For free up-to-date list on Springsteen please write or fax to: Black Hole Records, 5 Shlomo Hamelech Street, Tel-Aviv 64377, Israel. Tel/Fax ++ 972-3-5282521.

BRUCE JUICE! BEST BOSS VIDEO, MEMORABILIA, posters, awards, autographs, and more from 1969-'98. SASE for list to: T.V., PO Box 1456, Pacific Palisades, CA 90272.

JAMES DEELY ROCKS! PICK UP THE NEW CD, *EL* *Corazon Negro*, from Big America Records now! For more info send SASE to: B.A.R., PO Box 5244, Playa Del Rey, CA 90296, or check out our Web-

RATES

CLASSIFIED RATES: RATES ARE \$1 A WORD

with 10 words or \$10 minimum for all commercial ads, trades, wants, for sales, or tape trades. Ads that have no commercial intent (pen pals, messages and the like) are 50 cents a word, 10 word minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. *Backstreets* assumes no responsibility for any advertising in the magazine. Please write our Consumer Services Dept. if you have any problems with an advertiser. Send all ads to Classifieds, *Backstreets*, PO Box 51225, Seattle, WA 98115, fax (206) 728-8827 anytime, or e-mail bossorders@aol.com.

site: <www.Jamesd.com>.

LARGE BRUCE MERCHANDISE SALE LIST. Svoboda1@flash.net or \$.52 L-SASE. Svoboda, 2961 Ashby Ave, Berkeley, CA 94705.

SPRINGSTEEN RARE POSTERS FOR SALE. SEND SASE for sample to: Joe, 3905 Park Ave, Edison, NJ 08820.

SUBSCRIBE TO THE BACKSTREET RECORDS catalog! The next five catalogs for only \$5 in the US and Canada. \$8 overseas. For the latest Boss CDs, posters, vinyl, tour memorabilia, and more—and don't miss the upcoming auction! Send payment to Backstreet Records, PO Box 51219, Seattle, WA 98115, or with credit card info fax (206) 728-8827, call (206) 728-7603 or e-mail bossorders@aol.com.

SuperFans + SuperService = SuperSub

With membership:

- **First class subscriptions** to all *Backstreets* mailings, including *Backstreets* magazine and all Backstreet Records catalogs and hot sheets. By getting the mag first class you can read it before anyone else, and by getting the catalogs first class you'll get the first shot at rare, one of a kind collectibles.
- **The yearly SuperSub-only *Backstreets* Staff t-shirt.** A new shirt each year, and each design so far has been a winner. As seen in the front rows of most Bruce shows. Be sure to let us know your t-shirt size when you sign up! We usually have M, L, XL, and XXL available.
- **A free classified ad in each issue.** Up to 20 words—an \$80 value if you're taking advantage of this every time out.
- **SuperSub Hotline.** The unlisted SuperSub-only number gives you much easier access to the *Backstreets* Boss hotline, where you'll hear all the breaking news first.
- **Other stuff** includes the yearly *Backstreets* Holiday Greeting Cards. The SuperSub is \$50 a year, but the first class service is worth its weight in gold when you need to know *now*. And for airmail service, in addition to the other perks listed above, **SuperSubs are now available to overseas fans for the same price.** For more information on the SuperSub, call *Backstreets* at (206) 728-7603. Or send check or money order to: SuperSubs, PO Box 51225, Seattle, WA 98115, e-mail: bossorders@aol.com, FAX (206) 728-8827.

If you're a super fan of Bruce Springsteen, you'll want to check out the *Backstreets* SuperSub, a membership program that includes added services.

CHARLIE STARKWEATHER



WHERE I'M CALLING FROM

From the roads of Nebraska, Charlie Starkweather covers Bruce Springsteen's forgotten masterpiece, "Back in Your Arms."

This is the only recording of the song besides Springsteen's own Blood Brothers video.

To order at \$10 US per copy, plus \$1 US for shipping
call: (509) 448-3258 • email: the.fralicks@worldnet.att.net
mail: Charlie Starkweather, 3001 E. 34 Avenue, Spokane, WA 99223 USA

For more information on why Nebraska is the center of the universe
check out the web site at www.charliestarkweather.com

Don't miss an issue of BACKSTREETS

as the countdown continues!

Stay tuned for more installments of "25 Years of Recorded History" in the next issues of *Backstreets*—with 1976-1998 still to come as we build up to Springsteen's induction into the Rock and Roll Hall of Fame!

1973	1982	1991
1974	1983	1992
1975	1984	1993
1976	1985	1994
1977	1986	1995
1978	1987	1996
1979	1988	1997
1980	1989	1998
1981	1990	

NEW SUBSCRIPTIONS

To start a subscription to *Backstreets*, simply check the appropriate box, then print your name and address below. Your subscription will start with the next issue.

US and Canada

- ☐ 1 year (\$18) ☐ 2 years (\$30)
☐ Best deal: 3 years (\$40)

Overseas Airmail Service:

- ☐ 1 year (\$25) ☐ 2 years (\$45)
☐ Best deal: 3 years (\$65)

EASY RENEWAL

If the "X" number on your mailing label matches this issue number, it's time to renew! To renew your current subscription, simply check the appropriate box, then print your name and address below.

US and Canada

- ☐ 1 year (\$18) ☐ 2 years (\$30)
☐ Best deal: 3 years (\$40)

Overseas Airmail Service:

- ☐ 1 year (\$25) ☐ 2 years (\$45)
☐ Best deal: 3 years (\$65)

CHANGE OF ADDRESS

If you're planning a move, please attach your mailing label here (or attach old address) then print new address below. Send early to ensure continuous service.

Be sure to complete this section in addition to any of the sections above. Please print.

Name _____

Address _____

City _____ State _____ Zip _____

e-mail _____

Total Order \$ _____ ☐ Payment enclosed
 (All Canadian and overseas orders must be paid with US funds.)

☐ Bill my charge card: ☐ VISA ☐ Mastercard ☐ Eurocard ☐ JCB

Card number _____ Exp. date _____

Signature _____

SPRING 1998

Simply complete the appropriate section(s) and mail entire coupon (or xerox or facsimile) to:
BACKSTREETS • Subscriber Services, PO Box 51225, Seattle, WA 98115, USA
 FAX: (206) 728-8827 • e-mail: bossorders@aol.com • <http://members.aol.com/joeroberts/>

Continued from page 5

co that has suffered much over the years. The problems here are enormous; the indigenous people are deeply affected by a government that only cares in rhetoric (because of NAFTA) and by a prejudice that goes back centuries.

I bring this up because in a recent letter to *Backstreets* a fan suggested that Bruce Springsteen, "now that he has more money than he ever could have dreamed possible... seems perfectly willing to pander to commercial considerations." One thing I have learned over the years is that the more money one has, the more one can give. From what I have read and know about Bruce as a person, he definitely gives his share to the people and/or organizations he feels like supporting.

Here in Chiapas, I can't let my face be seen at demonstrations to support the Zapatistas, or immigration will throw me out of here instantly (I am almost afraid to write that, but I doubt that Mexican immigration reads *Backstreets*). What I can do is help financially, when I am able. Right now the people in Chenalo, where the recent massacre occurred, need blankets, clothing and food (in addition to many other things).

It is up to each individual to do what they can, and that is where it all starts. Action starts with individual acts, and whatever way a person deems it necessary to do what they can—through song, demonstrations, or financial help—that is what counts.

Bruce has given us so much, we should be grateful for all the different places his work takes us. I am the same age as he is, and for many years he has spoken to me, in song, so many of the things I would express if I could. Also, I am an artist, and I have to say that making art without some music playing—especially his—would be very boring for me. So I am thankful for many things: my husband, my children, my life, and one more of them is being on this earth at the same time as Bruce Springsteen.

Rena Thompson
 San Cristobal de Las Casas
 Chiapas, Mexico

AVAILABLE FROM BACKSTREET RECORDS

COMPACT DISCS

- WHERE HAVE ALL THE FLOWERS GONE: A TRIBUTE TO PETE SEEGER** Bruce sings a beautiful rendition of "We Shall Overcome." This double CD includes 38 other tracks as well.....\$30
- JOE GRUSHECKY: COMING HOME** The new album from Joe Grushecky and the Houserockers includes four tracks co-written with Bruce Springsteen.....\$16
- THE SMITHEREENS: DOWNBOUND TRAIN CD5** The second CD single has finally been released from *One Step Up* with four more covers not available on the LP. In addition to the title track, this disc includes "Fade Away" by the Woolridge Brothers, "Two Hearts" by Billy Mann, "Thunder Road" by Greg Khin, and "No Surrender" by Bimbo Du Jour.....\$6.50
- KURT NEUMANN: ATLANTIC CITY** The first single from the *One Step Up* tribute has four more covers by other artists not available on the LP.....\$6.50
- ONE STEP UP/TWO STEPS BACK** A new tribute to the Boss, two CDs featuring 28 Bruce covers.....\$22
- BRUCE SPRINGSTEEN IN CONCERT/MTV PLUGGED** This out-of-print live CD has been issued in the US for the first time. 13 tracks with the '92-93 band, including exclusive official versions of "Red Headed Woman" and "Light of Day." Same as the original European pressing, without the import price!....\$14
- NO NUKES** A 2CD set with all the music from the original 3 LPs, including Springsteen's "Devil with the Blue Dress Medley" and his duet with Jackson Browne on "Stay." Finally available!.....\$30
- SOUTHSIDE JOHNNY: SPITTING FIRE** Official 1997 release, 2 CDs of live acoustic material taken from ten nights in Paris. 19 tracks.....\$25
- SOUTHSIDE JOHNNY: THE JUKES LIVE AT THE BOTTOM LINE** Now on CD from Japan! A killer Jukes performance that was originally pressed years ago as a promo-only LP. Unbelievable sound, a must-have. Ten tracks.....\$30
- TOM JOAD LIMITED EDITION JAPANESE 2CD SET** Released to coincide with Springsteen's shows in Tokyo is this fantastic limited release, combining *The Ghost of Tom Joad* album with the "Missing" CD5 (see below for track listing). The two CDs are housed in fantastic packaging, a nice cardboard digipak with a "Missing" sticker, lyrics in both English and Japanese, plus an integrated obi.....\$40
- UK "SECRET GARDEN" #1** Secret Garden/Secret Garden (string vsn)/Murder Inc. (live at Tramps)/Thunder Road (MTV unplugged). Purple PS.....\$12
- EURO "MISSING" CD5** The previously unreleased "Missing," plus 3 live acoustic tracks from Berlin: "Darkness," "Spare Parts," and "BUSA".....\$14
- UK SECRET GARDEN CD5 #4** As above, with unique PS. Tracks: Secret Garden (strings)/Blood Brothers (rock version)/Streets of Philly/Highway 29.....\$12
- EURO "DEAD MAN WALKIN'" CD5** Studio versions of Dead Man and Hwy 29, plus two more live tracks from the Columbia Radio Hour broadcast: This Hard Land and Does This Bus Stop. plus a great PS.....\$14
- BLOOD BROTHERS VHS, WITH BONUS CD** The complete documentary of the E Street reunion, plus two bonus videos, "Murder Inc." and "Secret Garden". Comes with a bonus 5-track CD5 including previously unreleased material: Blood Brothers (rock version)/High Hopes/Secret Garden (string version)/Murder Inc. (live)/Without You. (Video is U.S. Standard, won't play on most overseas VCRs).....\$20
- LIVE COLLECTION VOL. 1** From Japan. Four tracks in all, with two non-LP b-sides—live versions of "Incident" and "For You"—and this is the only CD you'll find them on.....\$32.50
- "ROLL OF THE DICE" JAPANESE CD5** Includes 2 non-LP b-sides: "Leap of Faith" live at the Meadowslands & the *Human Touch* outtake, "30 Days Out.".....\$25
- CHIMES OF FREEDOM Canadian CD5** Features live tracks from 1988: Be True, Tougher Than the Rest, Chimes, and the acoustic Born to Run, on a 5-inch CD with jewelbox.....\$18
- THE CONCERT FOR THE ROCK AND ROLL HALL OF FAME** This 2CD set collects some of the best performances from the 1995 marathon concert. Includes Bruce and the E Street Band on "Shake Rattle and Roll," "Great Balls of Fire," and "Whole Lotta Shakin Goin On.".....\$30

BOOKS & MAGAZINES

- WANTED MAGAZINE #1** The debut issue of a new magazine dedicated to reviewing Bruce Springsteen bootlegs and nothing else! Written in English by Jan Rodenrijs and published in Holland, *Wanted* provides ratings, comments, and cover art. Includes some titles released since the publication of *YBNT3*, so if you keep up with Bruce bootleg collecting on a regular basis, you'll definitely want to pick this one up. To be published three times a year—this is the debut! 28 pages.....\$10
- BACKSTREETS Springsteen: The Man and His Music** By Charles R. Cross and the editors of *Backstreets* Magazine. 1992 Paperback ed., revised and updated with new photos and material.....\$19
- BACKSTREETS Springsteen: The Man and His Music** 1989 Hardback edition.....\$15
- 50 GUARANTEED TIPS TO GREAT SPRINGSTEEN TICKETS** Packed with good advice on preparation, strategies, and ideas on getting the best possible seats. Now includes 10 more tips specifically for the *Joad* tour. Be prepared!.....\$8
- THE COMPLETE GUIDE TO THE MUSIC OF BRUCE SPRINGSTEEN** by Patrick Humphries. New CD-sized book, a good song-by-song look.....\$10
- JOURNEY TO NOWHERE** By Dale Maharidge and Michael Williamson. New edition of the book that inspired songs on *Joad*, new intro by Bruce.....\$18
- BRUCE SPRINGSTEEN: THE ROLLING STONE FILES** A fantastic book compiled from the pages of *Rolling Stone* magazine, collects every mention of Bruce from interviews to articles, "Random Notes," reviews, readers' polls... you name it. 356 pp.....\$13
- BRUCE SPRINGSTEEN COMPLETE Songbook** This 236-page book contains music and lyrics for every song from Bruce's first seven albums (up through *BUSA*) plus b-sides and more. Guitar version.....\$25
- THE GHOST OF TOM JOAD Songbook** Bruce's new one! Specify piano or guitar.....\$23
- GUITAR ANTHOLOGY SERIES: BRUCE SPRINGSTEEN** Another songbook with 15 songs for guitar, Authentic Guitar-Tab Edition, includes complete solos. Nice.....\$23
- CALL FOR MORE SONGBOOKS AVAILABLE—**
- FOR TRUE ROCKERS ONLY** Back issues of *FTRO*, the UK Boss fanzine from our friends at Badlands. Issue #20 was the last issue before Badlands began publishing *The Ties That Bind*, below. *FTRO* #10, 13, 14, 15, 16, 18, 19, each.....\$8
- THE TIES THAT BIND** The new Bruce mag from our friends at Badlands, basically a smaller version of *FTRO* that appears more often. #1, #2, #3, double issue #4/5, #6, #7 and new double issue #8/9 are now available.....\$4 each, \$8 for double issues
- THUNDER ROAD** The original Boss fanzine! These are in mint condition and, obviously, out of print. #1 First issue, extremely rare.....\$50
- #2 November 1978.....\$15
- #6/7 Double issue.....\$15
- POINT BLANK** Great Bruce fan mag from Spain (in Spanish, but with some English translations). #3, #4, #5, #8 each.....\$6
- Double issues: #6/7, new issue #9/10.....\$12

OFFICIAL TOUR WEAR

JOAD CAP A two-toned baseball cap sold on the *Joad* tour, dark olive green top with black brim, nice "Bruce Springsteen: Ghost of Tom Joad" embroidery, very sharp.....\$16



VINYL

ONE STEP UP JUKEBOX SINGLES Songs from the Springsteen tribute pressed on vinyl 7-inch singles. All covers from Springsteen songs, of course. Kurt Neumann/Woolridge Brothers.....\$5

The Smithereens/Bumpin' Uglies.....\$5

- Ben E. King/Tina & the B-side Movement.....\$5
- Marshall Crenshaw/The Knack.....\$5
- John Hiatt/The Yell Leaders.....\$5
- Joe Cocker/Paul Cebal.....\$5
- "COLLECTABLES" BOXED SETS #2 AND #3** "Bruce Springsteen: a Retrospective" packages Bruce 45s, 9 records in each box with no crossover. These are official releases, put together with Columbia's okay.....\$22 each, or both for \$40
- UK "STREETS OF PHILADELPHIA" 12" PICTURE DISC** A limited edition pic disc, featuring a shot of the Boss from the "Streets of Philly" video shoot. Contains the four tracks from the Euro CD single.....\$15

POSTERS

ARMADILLO WORLD HEAD-QUARTERS, NOVEMBER 6-7, 1974

Classic illustrated poster from Austin shows, printed in red and black on heavier stock. This is the original, in fantastic condition—near-mint—and perfect for framing. 17 x 11.....\$200

"FINALLY" POSTER: UK BORN TO RUN PROMO One of the most legendary Springsteen posters—as torn down in London by Bruce—at long last makes it to the collectors' market, 22 years later. A well-placed source in the UK was able to stash a few of these posters away, saving them from the wheatpaste brush and the wrath of the Boss. This is the original, very clean and in amazing shape especially considering its age. Black on nice matte stock. Slight wear at the very edges perhaps, but vg+ overall. More than any other poster, a true piece of Springsteen history. Limited. 40 x 30.....\$400



BACKSTREET RECORDS CATALOG

Our catalogs include many more items—subscribe to receive them regularly and find out about new items right away: A one-year subscription (five issues of the catalog) is only \$5 in the U.S. and Canada, \$8 overseas. Don't miss the backstage passes and sale posters in catalog #47!

TO ORDER

U.S. Customers, please add shipping charges (see below) and mail with check, money order, or credit card info (MC/VISA) to Backstreet Records, PO Box 51219, Seattle, WA 98115. Or CALL to order (206) 728-7603, 9:30-5:00 Pacific Time, Monday-Friday. FAX anytime, (206) 728-8827. E-mail bossorders@aol.com.

Canadian Customers, add \$3 to U.S. shipping.

Overseas Customers, specify AIR or SURFACE. Provide credit card info for fastest service: we'll add appropriate shipping and ship right away.

Otherwise write to reserve: we'll total up your order with shipping charges and send an invoice, sending your order upon receiving payment. Thanks!

U.S. SHIPPING CHARGES

MERCHANDISE TOTAL	ADD
\$15 or less	\$3.75
\$15.01 - \$30	\$4.75
\$30.01 - \$50	\$5.75
Over \$50	\$7.00

If ordering posters in addition to other items, ADD \$4.00 to regular shipping to cover additional mailing costs. UPS Second Day Air ADD \$8.00 to regular shipping.

BACKSTREET RECORDS
PO Box 51219
Seattle, WA 98115

OF THE
WALL

